

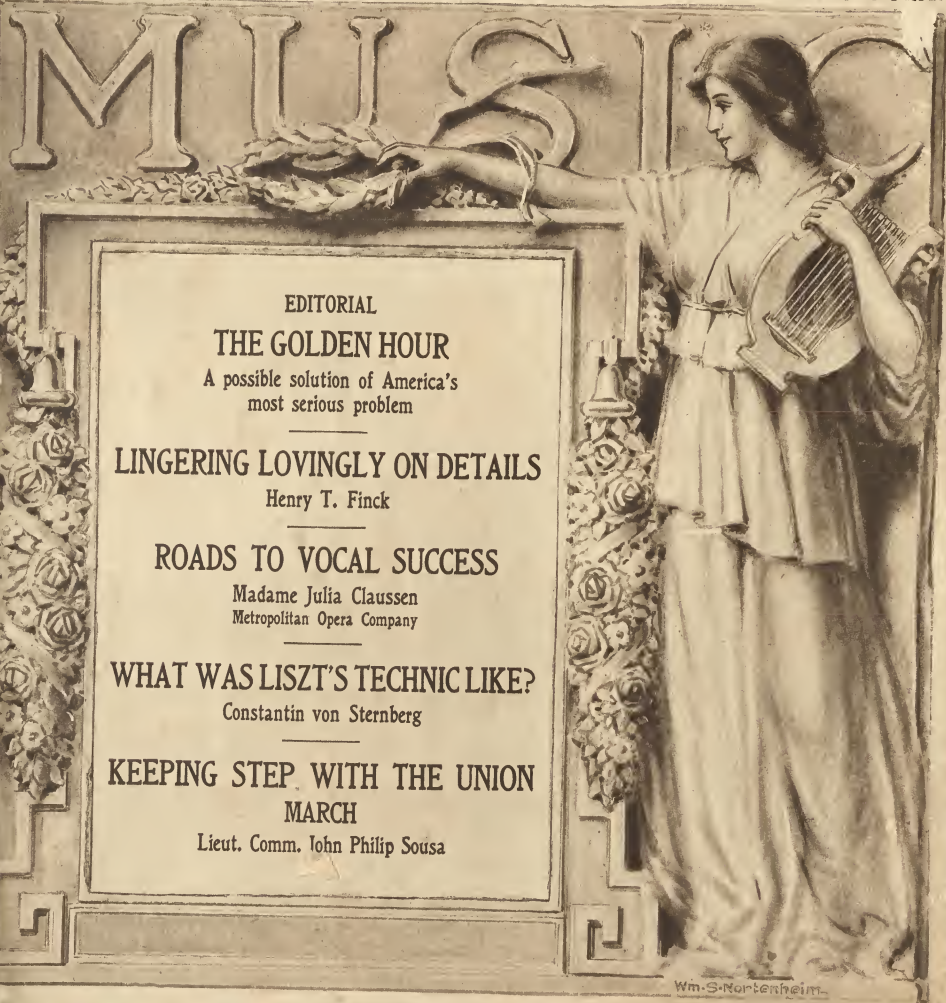
# THE ETUDE

*Presser's Musical Magazine*

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EDITORIAL

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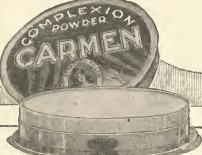
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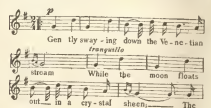


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# THE ETUDE

APRIL, 1921

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VOL. XXXIX, No. 4

### Music "Très Americaine"

V. BLASCO IBAÑEZ, the new Spanish master of the pen, who set the world reading his generous list of highly colored and forceful novels, after the success of *The Four Horsemen of the Apocalypse*, thrust his little rapier at the gorgon of American jazz which has already attacked Paris, so that most of the restaurants, cafés and cabarets have turned into dance halls, to say nothing of the theaters that have cut their stages down to the floor level to make more space for dancing. In the *New York Times* Ibañez makes some comments upon the situation which are interesting because of the fact that many Americans do not realize how wide spread the craze for jazz has become. We cannot help feeling, however, that he does the American negro an injustice by failing to praise at the same time, the remarkable music which we find in the highly emotional spirituals or in the plantation songs, written by white men, which the negroes have adopted as their own music. Ibañez says:

"As everything 'American' is in the height of fashion, people have become slaves to the orchestra conductor, who, at his own sweet will, moves a baton and sets a room full of people to swaying over a floor. And the musical instruments are no longer those which Wagner or Beethoven had in mind in their compositions. They are ton-toms from the savage tribes, automobile horns, mechanisms that imitate the crashing of a pile of dishes falling or an apartment house collapsing, moans and grunts and snorts, all the noises that in former times would have been considered shocking among cultivated people.

"The music of the day, which is the rage of the entire world, it seems, and serves to satisfy the artistic craving of those who are distinctly *hoi polloi*, is purely American music. America is the piper for the rest of the planet in this matter of dancing. And when I say America I mean either North or South America; for, from whichever of the American continents the modern music comes, it is always the music of the Negro. Though, for the first time, this music is being written down on paper by white men, it is still the half inspiration of negro composers, who drew these tunes from gauds and calabashes.

"The first inventors of the Argentine tango, the Brazilian maxixe, and the numberless dances of Cuba were all negroes. The African race has a great sense of cadence. The negro could never write an opera nor a symphony; but he has an unquestioned superiority in all musical emotions that can be expressed through the feet. Likewise the numberless dances that in the last twenty years have been growing popular in the United States, thence to emigrate to the rest of the world, are grandchildren, when not children, of this same negro music. In the field of music the place of the negro to-day is that of the Jews in the field of religion. The Christians took the sacred writings, the prophets and much of the ritual of the Jews and paid the latter back by persecuting them implacably for centuries. So the negro is to-day despised and ridiculed; but the moment a white man and a white woman hear a piece of incoherent, disconnected music written by some coal-colored Orpheus, they simply have to grab each other by the waist and begin to move their feet, bumping into other couples who are doing the same thing!

"The negro seems to have inherited that legendary violin the devil was said to own in the Middle Ages, and with which

he could set whole cities, grandparents and grandchildren, men and women, girls and boys, to dancing, dancing, dancing till they fell dead from sheer exhaustion."

If Ibañez had ever heard the larger works of Coleridge-Taylor he would hardly have been so short-sighted as to say that a negro could never have written an opera or a symphony. In fact, he did write a symphony in A minor, an operetta and an oratorio, to say nothing of his very beautiful *Hiawatha* music.

The cheap violin industry suffered greatly in the war because it is said to be extremely difficult in the demoralized state of labor and transportation in Bohemia and Germany to get the maple trees from the forests to the factories. A sad blow to the Stradivarius trust.

### The Letters in the Hat

The late Richard Hofmann related that the Irish composer Balfe used to resort to an altogether unusual method when his wells of melodic inspiration ran dry. It was his fashion, according to Hofmann, to write the letters of the musical alphabet upon slips of paper, shuffle them up in a hat and then draw them out at random. The letters that came out were the basis of a melody. Prior to doing this Balfe determined upon the key and the time.

A great deal of the popular music of the day seems to us like the letters in the hat. It is put together apparently without rhyme or reason. Such music quite naturally "dies a bornin'." The publishers check off, let us say, \$10,000.00 on their books to promote it, but this mercenary oxygen fails to keep the poor thing alive and it expires.

Again the letters are shuffled in the hat with similar results. Then some one has a great idea. This thought is so tremendous that it is spluttered out with uncontrollable excitement:

"Here is a piece by that fellow Chopin, or that fellow Tschaiakowsky, or that fellow Grieg. Look you, my friends, it has lived not two weeks or two years, but twenty, thirty, forty, fifty or seventy-five years. Let us commit musical grave robbery and steal from the poor master a few measures—take them to a musical fence who will so ingeniously change them that nobody but a musical jackass could possibly be fooled. Then we will have something which the public will surely like."

You think that this is all a joke, but it is not. Many of the lesser popular publishers and the lesser popular composers are paying the greatest compliment in the world to the so-called "classics" by deliberately despoiling them in the manner we have described. The musical philosophical basis of great music synchronizes with humanity. Its appeal is anything but temporal or artificial. It is this which makes it such valuable material for the musical ghouls who have the audacity to take some of the finest themes of the great masters and set them to tired words without the common decency of printing on the cover, "I robbed Chopin's grave for this."

It is a source of gratification to many American musicians to know that Francis Hopkinson, the first American poet-composer born in this country, was also a signer of the Declaration of Independence and one of the framers of the Constitution. Despite the fact that he wrote many excellent songs, music was only his avocation. One of his sets of songs was dedicated to Washington. Hopkinson was an able jurist. He was a fine illustration of the high character of the capable men who fathered our government.



## Eminent Educational Experts Endorse The Golden Hour

HON. PHILANDER P. CLAXTON

United States Commissioner of Music, Bureau of Education, Department of the Interior, Washington, D. C.

I have read The Golden Hour with a great deal of pleasure. I am thoroughly convinced of the necessity of such teaching and training as will result in higher moral ideals, stronger moral character and more consistent moral practice.

I believe fully in the power of music as a factor in such teaching. I agree with the principle of the Greek educators that music is the most important factor in education, and that everything should rise from and return to music.

Not only has music great cultural value, but it is, next to reading, writing and arithmetic, the most practical thing taught in the schools—that is, it would be if it were taught effectively.

JOHN W. BEATIE

President of the Music Supervisors' National Conference

I have spent a portion of this Sunday in reading The Golden Hour. In fact, I remained here from church in order that I might read it. Having finished it for the third time, I am prompted to say that serious consideration of the subjects discussed would do the average person considerably more good than listening to the average sermon. When will the editorial be published? I will immediately attempt to get the papers to take it up.

DR. HOLLIS DANN

Professor of Music at Cornell University, Recently Appointed Supervisor of Music for the State of Pennsylvania

This splendid editorial on The Golden Hour is exceedingly forceful and timely. It will awaken interest and center attention upon this most important subject. I thank you heartily for sending it to me at this time.

That character building is the greatest need in America to-day, that the public schools are the natural and logical agency for this great work, and that at present the public schools are failing to function properly in this most important feature of education are obvious truths.

RUSSELL CARTER

Head of the Music Department of the State Department of Education of New York State

The good purpose and optimism of your article, The Golden Hour, cannot fail to arouse interest and enthusiasm. Therefore, it is very definite in its suggestions and is, furthermore, of more value than the nebulous or merely gushing propaganda which is somewhat prevalent.

There is a paragraph upon which I wish to comment in detail. The first paragraph implies that there are only weekly assemblies now held. In many of the smaller high schools in this State a daily assembly is the rule, and many more have assemblies two or three times a week.

DR. JOHN L. HANEY

President Central High School, Philadelphia—An Educator of National Reputation

I have read The Golden Hour with much interest in the light of my own experience at this school. I am glad that teachers everywhere will welcome the admirable suggestions for making more effective the important work to which they have dedicated themselves.

There has never been a time in our history when our schools had to assume such important obligations as confront them to-day. Standards of attainment which were formerly accepted as satisfactory in the field of education will no longer suffice. In the wake of the moral cataclysm brought about by the great war have come a variety of perplexing problems that will challenge the best intelligence of the past generation. Surely no one will

question the inestimable value of the sound, ethical training that is the foundation of efficient citizenship. It is the music that is the missing link in the chain of directing serious attention to this issue which must be met squarely if our traditions are to be maintained.

MRS. FRANCES E. CLARKE

Former Music Supervisor of Milwaukee, Head of the Educational Department of the Victor Talking Machine Co.

"Is not the life more than meat and the body than raiment?"

The new education is of the Head, the Hand, and the Heart—but much of it pauses content with the first two. America has become a great nation, industrially, politically, commercially, and in fundamental right-mindedness the majority of our people are sound and sane. It is the unbalanced fifth that needs must be reached in more special ways.

The home, the press, the pulpit, the forum and the stage, at their tip-top best, are each and all contributing toward a clear-thinking, hard-working, self-respecting, cultured citizen, producing some worthy commodity by dint of brain or brawn, and living happily as an integral contributing unit in the community.

Any phase of education that definitely leads directly or indirectly toward this goal is to be commended—and "its adoption tried" by grappling it to our hearts as with hoops of steel.

Music is the one medium through which this highest development of mind, body and soul may be most quickly and most surely reached. Its rhythm brings coordination of mind and muscle. Harmony with all its intricacies stirs to activity all the latent forces of the mind, while melody puts the soul in tune with the Infinite.

The Greeks were right in The Golden Hour of the Arts when they grouped all education around Music. The civilization of the future is trying out to us to-day to give the youth a safer compass and chart of life by which to set their course, to escape the maelstroms of the present day.

In this connection, music must be used, not merely heard—must be lived with as a thing real, as air, or water, or food; must be given to the children as a language at the time of life when language is acquired through the ear first, drinking in its spirit, then the hand and the eye, body and mind—reversing the usual process.

Rightly used, music may well become the daily mantra of our babies in their journey to the Promised Land of a more perfect development of Mind, Body, and Spirit—in their Golden Hour.

PERCIVAL CUBB

Eminent Sociological Expert and Former President of the Drama League of America

The Golden Hour is (in my opinion) thoroughly sound, and your gospel fits the need of the hour. With all its successes, our education fails in ethical and cultural power; it does not carry over into life. Let the musicians take a hand, and make things "hum"—chant and sing. Let the other arts—drama, dance, pagentry—gather about music. Get the instinct that the beginning of humanistic education must be in song; let musicians insist that all lyrical literature be sung and not coldly recited; and that it find its motor satisfactions in marching and movement.

Many schools which have made much of the general assembly (the Ethical Culture School for instance) will confine what you say. May your words reach far and wide over the country, and initiate a nation-wide movement for a Golden Hour in all our schools. But you will have to start with the teachers and their lyrical and dramatic training.

ENOCH W. PEARSON

Director of Music, Board of Education, Philadelphia

The Golden Hour is a splendid thought splendidly expressed. It ought to be circulated throughout all the schools of the country. I sincerely wish that you might find it possible to give me for circulation among my own principals five hundred copies, if you make a reprint of it.

DR. ARTHUR HOBSON QUINN

Dean of the College, University of Pennsylvania

There can be no more important movement just at the present time than that which has for its object the administration of a moral and ethical tonic to the rising generation. This duty belongs primarily to the church and the home, but the home seems to be inclined to refer it, without reservations, to any agency that will relieve the parents from the responsibility either of praising God or instructing their own children. Few people do good or evil for a reason based upon intellectual processes. The doing of good and evil are largely determined by emotional reactions shot through with moral consciousness. Therefore, if instruction in moral and ethical topics with the basic idea of promoting good citizenship is to be conducted in our public schools, it should certainly be associated with music. You can persuade a man or a child to be a patriot very much more easily if he has been prepared by music of the right kind.

My experience during the war as a four-minute speaker proved this again and again. Frequently I have given the same talk at two different theaters, at one of which there was no preparation of the audience, while at the other the speech had been carefully prepared for by the management furnishing patriotic music just before the speaker appeared on the stage. The result was five hundred per cent. more effective in the latter case.

May I suggest that children are made patriots and good citizens rather by furnishing them with material to think about and to make part of their equipment than by definite admonition? Carefully selected verses and prose extracts from the best American writers, which the children should memorize, will go farther in making good citizens than such talk as the last-cited teachers, who may be, however, fully qualified to interpret the thought that has been furnished them by others.

There are fine passages in the works of Franklin, Francis Hodgson, Thomas Paine, Irving, Bryant, Longfellow, Lincoln, to say nothing of more recent writers, which could be made the basis for such instruction. In fact, such instruction is already being given in some schools.

In this connection an incident that came to my attention during the late war will be interesting. A French Abbé was speaking to a group of college students at a meeting at which I was present and at the close made this remark:

"You, as Americans, will be interested to know that in many of our schools boys and girls are required to learn by heart certain pieces of verse and prose. Some of these are of American origin. During my three years in the trenches I have often heard French soldiers repeat four lines of verse which seemed to help them to keep up their courage under trying circumstances:

"Life is real! Life is earnest!

"And the grave is not our goal!"

"Dust that art, to dust comest thou!"

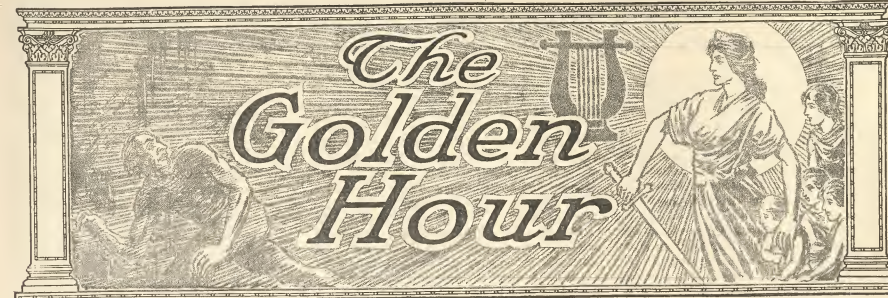
Was not spoken of the soil?"

It will doubtless be interesting to those who are accustomed to speaking of Longfellow as "a sweet and gentle singer" to know that his words have served as an inspiration to thousands of the soldiers of our allies at a time of stress. There can be no better way to make good Americans than through the study of American literature, and if the children of the rising generation are made good Americans they will naturally be made good citizens.

### To All Etude Friends:

We are fortunate in having The Etude with its immense musical audience as a medium for the inauguration of THE GOLDEN HOUR ideal. But we want it distinctly understood that the material and the thought may not be used by anyone in any manner, with or without credit to its source in The Etude. It must not be hampered by personalities or groups. Please let us have your personal report of what you have been able to accomplish in furthering this glorious object.

EDITOR OF THE ETUDE.



## America's Most Serious Problem—A Possible Solution In Which You May Have a Vital Part

### EDITORIAL

Is the quaint and picturesque Quaker county seat, West Chester, Pennsylvania, a brown tablet has just been placed upon the front of the fine new Court House building. The tablet reveals the Ten Commandments of Moses. This is a splendid thing for the few, who stopping to read, need such a reminder in that God-fearing community. At the same time it is typical of the historic blunder of our Solons in beginning ethical training at the wrong end. Long before the time the offender reaches the Court House he has forsaken his need for the Ten Commandments. What is the result? America is now confronting a menace which thinking men and women witness with the greatest gravity. Whether it is known as graft, profligacy, "taking a chance and getting away with it," embezzlement, homicide, or by the real names, stealing, lying, landlady, murder or treason, makes little difference. America is undergoing an era of criminal deeds altogether unparalleled. In the city of Chicago last year, for instance, there were more homicides than in all England and Wales, including London, which has three times the population of Chicago. Our cataclysm of crime, from petty bribing to the most horrible and brutal offenses, has astounded the country.

### Fix the Blame Where it Belongs

It is very easy to attribute this to the "war," to the "times," to "prohibition," to "undesirable aliens," etc. We Americans have a very comfortable way of excusing our own shortcomings. However much others may have contributed, the truth remains that our menace is largely of home manufacture. We are responsible, and we must realize our responsibility if we are to provide a remedy for future generations.

### A Dangerous Weakness

The public school system of America is unquestionably weakest in the most significant of all factors in education—CHARACTER BUILDING.

While music in itself does not build character, its stimulating, ennobling influence, its power to serve as a unifying force in all assemblies, its effect in training the mind to exceedingly rapid and accurate action, make it an indispensable background for the more direct character-forming activities. Let us consider the very serious problem and perhaps suggest what part music shall play in its solution.

### Honesty First and Always

No fault can be found with the thoroughness with which "Reading," "Ritini" and "Rhythmic" have been taught in American public schools. Yet, the great fact that truth, honor and honesty first, and truth, honor and honesty always, must rise supreme in the conscience of man with his contact with all his fellow men, is the outstanding essential in any system of human education. Unless the child is taught this fact, so that it remains as a lifetime guide, not only is all his other schooling worthless, but other knowledge may actually be dangerous to the State that educates him.

Mr. Ponzi, late of Boston, now of the State Penitentiary, was exceedingly good at figures (or shall we call it higher mathematics?). The jails are liberally supplied with some of the most expert penmen of the times. There are thousands of criminals who are able to read remarkably well, some in several languages. "Reading," "Ritini" and "Rhythmic" are and always will be essentials; but they will never take the place of ethical training and aesthetic, inspirational development, especially in these days when countless families have severed their relations with the church.

Obviously, ethical training is the solemn duty of all religions. But what religious, moral and ethical training does the average child receive in this day, either in the home or in the church? Multitudes are literally destitute of any character-building training.

### 58,000,000 Americans Outside the Church

The Methodist Protestant Church reports that there are now 58,000,000 persons in the boundaries of the United States who are not in any church, Protestant, Catholic or Jewish. The process of evangelizing such a multitude would take a lifetime. Meanwhile, what is happening in the way of building up a proper conception of right or wrong, justice or injustice, service or injury, among the children of such a group?

With the flickering of the spiritual candles the world is but a step from moral chaos. In Russia it exists at this moment.

Yet, no matter how ugly the reports of ethical parlousness, there are in America to-day an enormous number of splendid, righteous, thinking men and women, brave, upright, square, clean-minded constructive people who will, at the right time, see to it that the high ideals which we love to call AMERICAN will reach out to those who do not at present understand or appreciate them.

## What Thomas A. Edison Thinks

The following is an extract from a letter by Thomas A. Edison, which will be reproduced in full next month, together with letters from many of America's greatest men who believe enthusiastically in The Golden Hour.

"The Golden Hour has struck a keynote that, if heeded, would work a revolution in morality and home life."

Thomas A. Edison

### A National Obligation

To this end there are numberless church organizations, societies for Ethical culture, Americanization, promotion of business ethics and other bodies, all splendidly working for this goal, but the goal cannot be reached by a multitude of groups. It must include one great group, and that is the American child as it is found in the public schools of our country. The situation has long passed beyond the reach of any one creed, any one party, any one group or organization—it is National in every sense of the word.

The thousands of righteous thinking men and women who constantly have this problem in their minds as an inexpressible nightmare realize that, since every child must attend school, it is possible in our secular education to provide some system that will give the growing mind an opportunity to determine its responsibility to itself, to the body that houses it, the father and mother that care for it, to the State that protects it, the society and industry that supports it, the God that created it and inspires it.

### The Right of Every Child

Every child born in this land should have a careful drilling in cultivating his sense of duty to his intellect, his health, his parents, his relatives, his friends and his enemies, to every person with whom he is likely to have any intercourse.

Parables and precepts from the Scriptures, the strong fortress of our splendid past, have, because of differences of opinion upon the use of the Bible in Public Schools, become the subject of abuse in many American localities. Where they have been forsaken little attempt has been made to supply the great ethical inspirational need.

Twice recently the writer has been called upon to make addresses in Public Schools. He has heard passages from the Bible read in a thoroughly perfunctory manner by well-meaning principals. The children took no interest whatever in what was being read. As far as the attention of the assembly was concerned the book might as well have been the dictionary.

### Glorious Possibilities and the Real Condition

The need for strong training in ethical truths and problems, which the child must confront sooner or later, may be taught in the Home, in the Church, in the Sunday School, through the Bible, through History, through the Lives of the Saints, through the Talmud, through the best fiction, through great essays, through poetry, through biographies of great men, through good drama and moving pictures.

These are all glorious possibilities. But in a Public School System working under conditions of religious beliefs, the result is that unnumbered thousands of children have only the mildest kind of ethical influence at the time when they need it most. The place to reach all of the children is in the school every school day of the year.



# The Ideal of The Golden Hour

Let All America Awaken.  
Let all America work, before all other things, to give our children the training and environment which will make them prize GOOD CHARACTER above everything.

Let there be daily—not weekly—assemblies or groups of children in the auditorium of the school. Let these assemblies begin with musical numbers, piano, organ, orchestra or music-reproducing machines, followed by singing planned to inspire all the children.

Let one or two children each day be selected and given examples in ethics as they have been given problems in arithmetic, algebra or geometry. Let these problems in right or wrong, little questions of duty or responsibility taken from the everyday life of the child, from newspapers, books, etc., be worked out orally before the whole group.

Let there be more good music, not drawn tunes, but fine, interesting, bright, wholesome music which will make the child thing with enthusiasm.

Let there be, when possible, moving pictures, emphasizing some ethical truth.

Let selections from the best literature of the world, religious or otherwise, but always non-sectarian, readings from really inspired books reciting examples of rectitude and honor, be presented to the children or read by them.

Let prominent men and women of fine character step aside from their daily work to give a few inspiring words to the next generation.

Let the whole program be so interesting that the dulllest child will enjoy every moment of it.

Let the entire assembly, from beginning to end, be filled with the spirit of optimism, strong faith, love of fellowman, tolerance, brightness and good cheer. Let it be serious and earnest but never for a moment darkened by any sense of unnecessary Puritanical sombreness.

Let there be, by means of readings, playlets and moving pictures, representations of heroic moments in American history.

Let there be terse meaningful sentences of ethical significance taken from the writings of our great Americans—Washington, Franklin, Jefferson, Lincoln, and others, presented to the group daily to be

memorized as texts in Americanism and carried home.

Let this be the most important lesson hour of the entire day.

Let this take precedence over all studies every day in the year.

Let this lead first of all to making good citizens as well as competent citizens, because the making of good citizens is the main object of all school systems supported by the State.

Let the children return to their classes singing, inspired, invigorated, alert and happy, ready for the other work of the day.

Let this be known as the Golden Hour, the bright and shining period of the day, the richest spot in childhood's memory.

Let the spirit of the Golden Rule, the finest ethical principle of the ages, illumine every heart.

Let us supplement the work of all existing agencies for good, interfering with no creed, organization or movement.

## How You Can Help With The Golden Hour

If you would stop the innumerable inequities of tomorrow, probably an enormous arithmetical progression for those of to-day, stop them at the source before the flood of more and more Moral Courts, Reformatories, Truant Schools, Jails, Prisons, Asylums, streams down into the valley of the future.

The process of giving a child an ethical problem to weigh in his mind, that he may determine what is his duty under given circumstances, requires quick thought and instant adaptability. It requires a sense of idealism combined with practical experience. It is here that music plays such a vital part in education, because of the inimitable mental and physical drill that it invariably gives to every child who studies any instrument.

### The Work of Organization

Who will do the planning? Who will do the organizing for such a daily period? Fortunately much of the work has been done already. The songs exist, the ethical material exists, the pictures and playlets exist. What is needed at the outset is co-operation upon the part of the clergymen willing to rise above all their responsibility of serving the public, statesmen who will disclaim mere political aims, business men with large vision, clubs, associations of supervisors, music teachers and others to settle the details.

Benefits incalculable have been derived from teaching hygiene in the schools. A better race, from the physiological aspect, will unquestionably result. Precisely as important to the individual and to the State is ethical and moral hygiene. That music will play a very im-

portant role in this, no one with experience can possibly doubt.

### Music's Important Role

If music merely supplied the inspiration which made the child look toward nobler things, its place in the public school system would be justified. But the study of music does more than that. It trains the mind to make exceedingly rapid and accurate decisions and synchronizes it with bodily motions. In no other art is the soul, from youth to old age, so refreshed and edified. It is the experience of trained observers that music has an effect almost phenomenal upon the minds and activities of children. Dr. Charles W. Elliott, President Emeritus of Harvard University, is quoted as saying "Music rightly taught is the best mind trainer on the list"—a forcible twentieth century endorsement of the wisdom of the Greeks.

The splendid opportunities to hear music in public schools through the medium of the music-reproducing machines is a cause of civic congratulation. All this contributes to the excellent work done in group singing and with school orchestras.

More than this, every child should have the opportunity of a drill in learning to play an instrument as a regular part of his education. A European writer has called attention to the fact that, of all the school studies, the most in later life in the hours spent apart from business. Every day in his home, at church and at the theater, he will feel the ennobling influence of music.

These, then, are the reasons why music should be

classed as important in our modern school curricula as "Reading, Riting" and "Rithmetic" and so intensely subject in it that we shall be glad to publish the three best letters received upon

### "Let The Golden Hour Be Part of the Daily Training of Every Child"

Thousands of ETUDE readers will want to co-operate in bringing this about. Their help will be invaluable. Take this editorial to your pastor and enlist his interest.

Ask the editor of the paper in your community to discuss it persistently.

Bring it up repeatedly in groups as a subject for serious conversation.

See your school superintendent, the public school teachers, your leading merchants and politicians.

Ask your club leaders to take it up in their club work—there is no more important subject they can have for discussion.

In all this, be careful to introduce it as an independent subject and not as the idea, policy or plan of any one person or group or any one publication.

Sanctify your own interests for the good of a splendid cause. Just by word of mouth, in this way a country-wide realization of the great need will surely come. Most of all, work in your own community at once to endeavor to see that the schools adopt some such plan as soon as possible.

## The Golden Hour Should Be the Forerunner of The Golden Era

## FAMOUS AMERICANS ENDORSE THE GOLDEN HOUR

The plan of The Golden Hour has already met with the enthusiastic endorsement of many famous Americans whose letters will appear shortly. These include

ROGER W. BABSON  
DAVID BISPHAM  
HON. WILLIAM JENNINGS BRYAN  
SEN. ARTHUR CAPPER  
MRS. FRANCES E. CLARK  
HON. P. P. CLAXTON

DR. RUSSELL CONWELL  
PERCIVAL CHUBB  
WALTER DAMROSCH  
HON. HENRY C. VAN DYKE  
GEORGE EASTMAN  
THOMAS A. EDISON

DR. JOHN L. HANEY  
RUPERT HUGHES  
DR. MORRIS JASTROW, JR.  
DEAN ARTHUR H. QUINN  
LT. COMM. JOHN PHILIP SOUSA, U.S.N.  
AND MANY OTHERS



## Modern Roads to Vocal Success

An interview secured expressly for THE ETUDE with the Noted Operatic and Concert Mezzo-Soprano

MME. JULIA CLAUSSEN  
of the Metropolitan Opera Company

[Editor's Note:—Mme. Julia ClausSEN was born at Stockholm, Sweden. In her childhood she studied piano, but did not undertake the serious study of voice until she was twenty, when she found the famous Swedish soprano, Jenny Lind, under Professor Lajdson (studying harmony and theory) under the famous Swedish soprano, Jenny Lind. Her debut was made at the Royal Opera, at the age of twenty-two, in "La Favorite," singing the role in Swedish.

Later she went to Berlin, where she was coached in German opera by Professor Friedrich at the Royal High School of Music. Her American debut was made in 1912, in Chicago, where she made an immediate success in such roles as Ortrud, Brunnhilde and Carmen. She was then engaged at several gardens and sang at the Chicago Music Theatre, under Nikisch, in Paris. For two years she has been at the Metropolitan. She has received the rare distinction of

being awarded the Jenny Lind Medal from her own government and of being admitted to the Royal Academy of Sweden, the highest honor ever elected to that august assembly and to her husband, who has also been awarded by King Gustavus V of Sweden with Letters of Arrows. In America she has made an immense success as a concert singer.]

ated to her the discouraging news that I could not even hope to trill. "Nonsense, my dear," she said, "some-one told me that too, but I determined that I was going to learn to trill. I did not know how to go about it exactly, but I knew that with the proper patience and will-power I would succeed. Therefore I worked up for three o'clock one morning, and before I went to bed I was able to trill!"

"I decided to take Mme. Qstberg's advice, and I practiced for several days until I knew that I could trill, and then I went back to my teacher and showed him what I could do. He had to admit it was a good trill, and he couldn't understand how I had so successfully disproved his theories by accomplishing it. It was then that I learned that the singer can do almost anything within the limits of the voice, if one will only work hard enough. Work is the great producer, and there is no substitute for it. Do not think that I am ungrateful to my teacher. He gave me a splendid musical drilling in all the standard solfeggios, in which he was most precise; and in later years I said to him, 'I am not grateful to you for making my voice, but because you did not spoil it.'"

"After having sung a great deal and thought introspectively a great deal about the voice, one naturally begins to form a kind of philosophy regarding it. Of course, breathing exercises are the basis of all good singing methods, but it seems to me that singing teachers ask many of their pupils to do much queer impractical things in breathing, things that 'don't work' when the singer is obliged to stand up before a big audience and make everyone hear without straining."

"If I were to teach a young girl right at this moment I would simply ask her to take a deep breath and note the expansion at the waist just above the diaphragm. Then I would ask her to say as many words as possible

upon that breath, at the same time having the muscles adjacent to the diaphragm to support the breath; that is, to sustain it and not collapse or try to push it up. The trick is to get the most tone, not with the most breath but with the least breath, and especially the very least possible strain at the throat, which must be kept in a floating gossamer-like condition all the time. I see girls that have been to expensive teachers doing all sorts of wonderful calisthenics with the diaphragm, things that God certainly did not intend us to do in learning to speak and to sing."

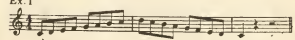
"Any attempt to draw in the front walls of the abdomen or the intercostal muscles during singing, put a kind of pneumatic pressure upon the breath stream, which is sure to constrict the throat. Therefore, in my own singing, I note the opposite effect. That is, there is rather a sensation of expansion instead of contraction during the process of expiration. This soon becomes very comfortable, relieves the throat of strain, relieves the tones of breathiness or all idea of forcing. There is none of the ugly heaving of the chest or shoulders; the body is in repose, and the singer has a firm grip upon the tone in the right way. The muscles of the front wall of the abdomen and the muscles between the lower ribs become very strong and equal to any strain, while the throat is free."

### The Most Difficult Vowel

"In the emission of the actual tone itself I would advise the sensation of inhaling at first. The beginner should blow out the tone. Usually instead of having a lovely floating character, with the impression of control, the tone starts with being forced, and it always remains so. The singer overcomes and has nothing in reserve. When I am singing I feel as though the farther away from the throat, the deeper down I can control the breath stream, the better and freer the tone becomes. Furthermore, I can sing the long, difficult Wagnerian rôles, with their tremendous demands upon the vocal organs, without the least sensation of fatigue. Some singers, after such performances, are all in. No wonder they lose their voices when they should be in their prime."

"For me the most difficult vowel is 'ah.' The throat then is most open and the breath stream most difficult to control properly. Therefore I make it a habit to begin my practice with oo, oh, ah, ay, ee in succession. I never start with sustained tones. This would give my throat time to stiffen. I employ quick, soft scales, always remembering the basic principle of breath control I have mentioned, and always as though inhaling. This is an example of what I mean. To avoid shrillness on the upper tone I take the highest note with oo and descend with oo."

Ex. 1



"The same thought applied to an arpeggio would be

Ex. 2



"These I take with the comfortable limits of my voice, always remembering that the least strain is a backward step. These exercises are taken through all possible keys. There can never be too much in the way of a scale or arpeggio exercise. Many singers, I know, who



MME. JULIA CLAUSSEN

### Self-Criticism

"If I one should ask me what is the first consideration in becoming a success as a singer, I should say the ability to criticize one's self. In my own case I had a very competent musician as a teacher. He told me that my voice was naturally placed and did very little to help place it according to his own idea. Perhaps that was well for me, because I knew myself what I was about. He used to say, 'That sounds beautiful, but all the time I knew that it sounded terrible. It was then that I learned that my ear must be my best teacher. My teacher, for instance, told me that I would never be able to trill. This was very disheartening; but he really believed, according to his conservative knowledge, that I should never succeed in getting the necessary flexibility. 'By chance I happened to meet a celebrated Swedish singer, Mme. Qstberg, of the old school. I communi-







the incredibly silly comments he made that at sublime masterwork. The same is true of Rusklin and his equally stupid remarks on Wagner's *The Meistersingers*. Strangely so huge in their own sphere can be so microscopically small out of their sphere!

## Experience Plus Enthusiasm

By Virginia M. Madden

ENTHUSIASM is the badge of youth. Experience is the by-product of the years. They are both of the highest import. How shall we teachers add these two factors when, in ordinary terms, they do not belong in the same column?

Jose Hoffman, in a recent article in *THE ETUDE*, said: "The beginning is of such tremendous importance that only the best is good enough. It is not the most expensive teacher obtainable, but some one who is thorough, conscientious, alert and experienced. One wants strength at the foundation, not gold ornaments, marble trimmings—it is often wise to employ a teacher who specializes in instructing beginners. It is not virtuosity that is needed in the make-up of the teacher of beginners, but rather sound musicianship, as well as the comprehension of the child psychology."

One of the saddest things in pedagogy is a music teacher wearily grinding away with no heartiest interest in his pupils—just "making a living." This lack of interest—sometimes, even anti-pathos—is not due to lack of ability, but to absence of enthusiasm. One vacation I met a music teacher socially, and was much impressed by her evident high intelligence and original views. But once she disappointed me by remarking: "Oh, yes, I have a studio in town, but when fall comes I'd rather be killed than go back to it." She probably did not mean it altogether, but the attitude of mind was there.

Yet how is it possible to teach notation, for instance, over and over as many times as you have beginners, without losing freshness?

One preventative is to try to remember that the facts about the signs and symbols of music, though old for you, are absolutely new to your little pupil, and, in an unexplored world of sound to which are introducing him. If you tell him that a long time ago, before notes were thought of to picture sound, they used little crooked marks called "humans" to help their memories—this, after they drew lines through them, then, and, at length, the grand staff grew into existence—your little pupil, learning the lines and spaces will be a much pleasanter task.

In the work of art training the alert teacher will have the same interest as a doctor in diagnosing a case. The pupil with a naturally keen ear will be a delight, while the singer or monotonous will challenge you to awaken a sense of pitch.

When the first technic is introduced show a very personal interest in the behavior of the little fingers. To regard them as the child's workmen gives them a semi-personality that appeals to the small child. Laugh with him (not at him) over the involuntary antics of the second finger, or lament the feebleness of the fourth (lame-man)—he will soon proudly exhibit their reforms. When he plays his first skips, be just as interested to see that he lands on the right key as though you never saw any child do it before. You never did it this particular time that it is, so it is new. Herein seems to be the secret of inspiring knowledge with freshness—the ability to imagine yourself as not knowing what you do know. When you can get into that state of mind all sorts of illustrations and illuminations will suggest themselves to you, and your pupil will think of his music lesson as a pleasure to be endured.

Of course, it is not an easy matter to be always keyed up to concert pitch of enthusiasm, the more one cultivates it, the longer the periods of its endurance become. It is one of the self-sacrifices of teaching that it does take from the nearest vicinity of the teacher, but that is unavoidable, and we must be resigned to it. Do not be tempted to undertake more work than you can do well. If you teach a certain number of pupils with freshness and then advance to crowd in a few more, the last must suffer in consequence. The hours of high cost of living this advice may sound impractical, but from the standpoint of efficiency, we all realize its truth. In the end it doesn't even pay financially, for nervous breakdowns and similar ill-effects of overwork and counter-erect whatever material gain there may have been.

Let us, therefore, study not only to make the most of our experience, but who and retain the bright quality of enthusiasm, for with these two allies our work must succeed.

## Practical Phases of Modern Pianoforte Technique

From an interview with the Eminent Pianoforte Virtuoso

JOSEF LHEVINNE

(The first part of this interesting and helpful article appeared in *The Etude* for March)

### Touch, Acquired and Natural

So many people seem to think that anyone can develop any kind of a touch. That is true if you mean only that anyone can play legato, staccato, mezzo-forte, etc., but touch is largely a matter of personality. That is what makes piano-playing so infinitely interesting. The touch of my different colleagues is in most instances as different as characters as their countenances and their characters. Just as one can improve one's character so can the touch be improved.

All that one can do, therefore, is to try innumerable experiments to improve one's own touch. But, not how to destroy your personality by trying to make someone slavishly. Your charm in your playing, if you have any charm at all, is in the individuality, the personality in your playing.

### Why Rubinstein Played False Notes

There seems to be an impression that a long giant, thin, bony hand, with very little flesh, is a good pianistic hand. Why? Goodness only knows! Of course, the hand must be large enough for the finished product, the literature, but, to my mind, the best pianistic hand is the one with good, substantial, fleshy cushions at the end of the fingers.

I shall never forget Rubinstein's hand. When I shook hands with him it seemed as though my hand were drowned in his. I have never seen another hand like it—so soft and supple and yet so strong and powerful. He was a legend in the music world. One of the reasons why he acquired a reputation for striking false notes must have been because of the great breadth of the cushions at the end of his fingers. His fingers were so broad that he used to buy a larger sized keyboard, so that his fingers would not be easily between the keys. He hated mistakes and false notes more than Rubinstein, and I am sure that his occasional lapses from accuracy, which he has been credited, were due to this physiological handicap and not to carelessness as is often supposed. But even if he did make an occasional slip, his playing was incomparable and one never thought of the break.

### A Matter of Tempo

It is a great mistake to practice a piece always at the same tempo. By practicing at different tempi, one can learn much. One of the things that the pianist, who is called upon to play in large halls, learns is that the piece played in a large hall always sounds faster to the audience than it actually is. This may be due to the acoustical fact that the sound finds a larger space or has to travel faster to the ears of the listeners. Or it may be psychological in that the very fact of hearing it played with great clarity at a sufficient speed gives him an impression of more speed and skill than when the same composition is played at a much faster speed so that the audience can hardly comprehend it. Again, when a piece is played too fast, there is always the danger that the nerve control will be unable to prevent the little slips that result in disaster. Therefore it is always a good rule never to play on the stage or at a public concert at a speed faster than you can play at with a break neck speed. Just to console yourself that you can do it; but do not seek to bewilder the public with it. I refer to the very rapid running pieces like the von Weber *Perpetuo Mobile* or the so-called *Minute Valse* of Chopin. Let your hearers catch every note definitely and never blurred. Of course there are short passages in certain pieces, like the scales in Chopin's *G Minor Ballade*, which must be played at full speed even when there are no spectators, whether on the stage or in the hall. The effect is then not that of individual notes but of a solid line of tone as it were.

### Playing for Rubinstein

When I was thirteen years of age I was selected, with a group of my fellow students at Moscow including the famous Guremichoff and Scriabine, to play for Rubinstein when he came to the city. A great master had the privilege of choosing works from the following program which he might ask any of the students to play:

Bach, *Fugue*,  
Beethoven, *Violations Eroica*,  
Chopin, *Three Etudes*,  
Liszt, *Etude in F Minor*,  
Liszt, *Twelfth Rhapsody*.

The conservatory authorities knew enough not to try to pander to the master by placing any of Rubinstein's compositions upon the program, as he would have been terribly incensed. He always refused to hear any of his own works. When it came my turn, he heard the first number and then insisted upon hearing the entire program. Strange to say I was not frightened, but delighted with the opportunity of playing for him. His personality was so wonderful that his very look was an inspiration. I am sure I never have played so well for anyone since then. When it came to the *C Minor Etude* of Chopin he shook himself like a mighty lion, and shouted, "Play it without fear! He realizes there is something far beyond mere mechanical equipment, for he adds later on, "The great pianists who can charm us by their interpretations can be quickly counted; while those who excel in digital dexterity alone are as innumerable as the stars of the firmament."

It was at such a time that I understood the reason for the exhaustive drill of a man like Saffonoff, whose discipline was unrelenting. When they got it to satisfy him. He used to say, "Play 3,000 times before you come again; not 1,000 or 2,000, but 3,000." He knew that, if the student would do it enough, the result would be forthcoming. In this is a note of encouragement to all who study. The reason why many do not get results is that they have stopped short of enough. His personality, the result at the end of the goal unless you go the entire length of the road to reach the goal. Students expect results with far too little work. They never became to know that there is a great deal of slaving in every art. The student studies the finished product, and does not realize that the artist, who does it so easily and so readily, has spent years and years of the most hard breaking kind of grueling practice in attaining the skill.

American students are noted for their willingness to work enthusiastically, but the long patient duty, the incessant repetitions, seem to annoy many of them, who may find success in piano-playing must come like some sudden wind in a speculative stock market, and then a fortune in virtuosity upon them with very little effort. Such things may happen in finance, but they never happen in art. Work, work, and then more WORK, the most faithful self-sacrificing kind, is the great secret of artistic success. But how is this procedure to be accomplished, or even defined? How can we put into words something so elusive, so indefinable as the inspirational side of piano playing? Shall we venture on ground so far off the beaten track generally followed by those who study and play the piano? Yet it is this very elusive thing called inspiration which is longed for by many earnest souls. But much as they may wish to achieve it, much as they may labor and strive for it, inspiration seems ever to elude their comprehension.

## Taste

By Alice Graham

A RESPONSIBILITY often forgotten by the music teacher is the cultivation of taste in the student. Someone has said, "Taste is the atmosphere in which art lives." So in the mastery of the art of music good taste should prevail.

The cultivation of a distinct ideal is a most important feature of a player's education, and this should begin early in the mental steps of study. The teacher should take up the mental steps of the concept, which is an essential part of musical growth.

Help the student to get an idea of what is really beautiful, and so forth, and point out the pleasing and artistic qualities of good music; contrast them with less and merit from the first, and draw of intrinsic beauty to what is beautiful in them.

One of the most serious faults of many of our talented pupils, and so many of our disinterested teachers, is that they do not know how to perform, but how to appreciate for the teacher to develop the most important power of the student, and to give him a sense of the dramatic, emotional, and intellectual qualities of the music. This is but the awakening of the exquisite tenderness and subtle lead to a desire for the great musical geniuses. Sometimes it is to work humor the whim with an arrangement or variations of an old, sweet song, which may lead to a Chopin nocturne full, and faithfully but tactfully the wise teacher will direct her best efforts towards its appreciation.



RICHARD HOFFMAN, one of the well-known pianists of his time, has said, "When an artistic player is heard, it is the variety of tone, the infinite shading, expression and feeling which charm and impress us. These are not all the result of technical study; they go deeper than that." He realizes there is something far beyond mere mechanical equipment, for he adds later on, "The great pianists who can charm us by their interpretations can be quickly counted; while those who excel in digital dexterity alone are as innumerable as the stars of the firmament."

The moving power, the inspiration of music is eloquently referred to by Professor W. R. Spaulding, in his recent work, *Music, an Art and a Language*, in which he says, "The writings of all the great poets, Milton, Shakespeare, Browning and Whitman, abound in eloquent tributes to the power and influence of music; but no one attempts to define it. The mystery of music must be approached with reverence and music must be loved for itself with perfect sincerity. Music, in fact, is a presentation of emotional experiences, fashioned and controlled by an overruling intellectual power." And he continues, "Any great musical composition is an intellectual achievement of high rank. Behind the sensuous factors, sound and rhythm, lies always the personal message of the composer, and if we are to grasp this and make it our own, we must go with him hand in hand, so that the music actually lives again in our minds and imaginations."

### Elusive Questions

The duty of the pianist is to fit himself to be able to transmit a great piano composition to his hearers so that it shall possess something of the conception, the imagination, the inspiration which moved the composer to create. But how is this procedure to be accomplished, or even defined? How can we put into words something so elusive, so indefinable as the inspirational side of piano playing? Shall we venture on ground so far off the beaten track generally followed by those who study and play the piano? Yet it is this very elusive thing called inspiration which is longed for by many earnest souls. But much as they may wish to achieve it, much as they may labor and strive for it, inspiration seems ever to elude their comprehension.

As the most abstruse questions are cleared through discussing them, so a heart-to-heart chat with the player who is laboring to make his playing vital enough to appeal to others, who longs to reveal the divine spark within the music, may help him, and those like him, who are trying to fit themselves to be artists.

Once in a while there appears some remarkable personality who, almost from the beginning, seems naturally gifted with inspiration. Leaving such to carve their way upward like brilliant meteors, let us consider how others, less gifted, may prepare themselves to become avenues for inspirational force, when it comes to them. For there certainly must be preparation. The aspirant must be ready to receive as well as reveal. His duty is to reveal the light he sees. As Mark Hambourg, one of the notable pianists puts it, "The piano is in form to the most mechanical of all instruments, therefore, it requires an almost wealth of imagination, ardent feeling, poetry of expression, to make it produce real, living music. For the greater the music, the more power, color, fine feeling and poetry it should be made to express."

Inspiration, even if it seems to come out of a clear sky, cannot illumine the playing, unless the player has, at his command, the means to express it. There must be preparation, a growing appreciation of music itself and what may be said through it. Technical growth should go hand in hand with artistic growth, and the development of the higher grades of the spirit.

Let us come right down to rock bottom and see if we can gain an understanding of how to train ourselves so that we shall not be soulless players, but rather mediums, fitted to be touched by, and able to express, musical inspiration.

The artist above quoted also says, "It is not enough

## Inspiration in Piano Playing

By HARRIETTE BROWER

to feel deeply, to have temperament, poetic feeling, imagination; it is necessary also to have an absolutely dependable technic. This is indispensable to one who would become a pianist.

Now we are getting at something tangible. The aspirant must be endowed at least at latent capacities of temperament, imagination, poetry, fine feeling, spontaneity. At the bottom, however, back of all these gifts of mind and heart, must ever be a dependable technic. The spirit cannot be revealed without a body through which it can speak. The more perfect and beautiful the body, the more subtle and moving the voice of inspiration which may move it.

### Technical Equipment

A pianist who longs to be an avenue for inspiration, needs the most perfect technical equipment he can acquire. He need not fear to have "too much technic." No one can have a too highly developed mechanism. For him technic should be a real art, through which the spirit within shall speak. It is passing strange—one of the unaccountable things in human consciousness—that the technical means for the high ends they aspire to, should be so belittled by many people, even by the majority of players who hope to be artists. They seem unwilling to get right down to the foundation, and build logically from the bottom up. Their foundation is not solid; there are stones loose or lacking here and there. Perhaps it is faulty hand position, or weak knuckles, or bending finger joints. Such things can be cured with care and attention. There is no dependable technic possible where these glaring faults are uncorrected. Perhaps the sense of rhythm is lacking. This loss can be made up with constant drill and effort. As one pianist remarks, "Rhythm may be described as the salt of playing, whose absence leaves every musical undertaking tasteless and uninteresting. Every embryo artist should make haste to develop this precious quality in his playing. Perhaps the player lacks power in fingers and arms. This lack also can be made up by intelligent practice, rightly directed. If memory is defective, careful training will render this quality reliable.

In short, nearly all faults, defects, deficiencies may be made good, if the player is awake to the great truth that he needs a dependable technic for the inspiration to become an avenue for musical expression and inspiration. If he be truly in earnest he ought to be willing, yes, happy and eager, to prepare himself thoroughly on the technical side. When he realizes that technic can be an art in itself, he welcomes definite study as a means of fitting himself for higher things, such as would never be possible to him without this adequate preparation.

### Temperament

What is temperament, and how can it be explained? The word is defined as "A special type of mental constitution, due to natural characteristics." Again, it is "Constitution, make-up." The summary of intellectual and emotional tendencies. Musical performance, whether it be singing or playing, is a great self-revelation. One need give up but a few measures to disclose what sort of a person he is. If you can speak through music, we shall know it at once; if you cannot, we shall soon discover that also. You may have a very excellent, lively temperament, hence you will be more attracted by the gay and joyful in music, and express yourself best through that medium. The bright and happy side of music is always inspiring; and, if your technic is adequate and your rhythm unflinching, you can touch others through this side of music. Many of the older masters wrote most frequently in cheerful mood—Bach, Mozart, Haydn, Scarlatti, also Mendelssohn, and even Schumann. You will find plenty of material of a joyous character among their compositions. Or yours may be a more serious, introspective or even melancholy temperament. Then you may be more at home and find deeper meaning in the serious, solemn, perhaps the tender, sympathetic sides of music. You will know by the slow movements of Beethoven, Brahms, Schumann, Schubert, and, above all,

Chopin. Here again, if your technic be adequate, if you have variety of touch and tone color, if you have found technic "an art in itself," you will be able to find, and reveal, inspiration in this soulful music, and express it by sympathetic means.

### Imagination

Imagination has long been recognized as the highest quality in the make-up of the musician. Imagination has been called "the rarest power of man." Again, "without imagination the interpretative artist can never discern the meaning of the master's thought. Not a single musical phrase can disclose its true musical value to the mind which has no imagination." This magic word plays a large part in temperate. With an active imagination you can picture to yourself the joy, the pathos, reflective, melancholy, sad, joyous—all these states of consciousness. Without imagination you get nowhere. Rubinstein must have had a wonderful imagination to write of the ocean as he did, before ever traveling on it. The same might be said of Wagner, in *Obere*, with his *Ocean, Thro' Mighty Monstrous*. A great actor, through his imagination, creates a tense, gripping character out of his part. A great pianist makes his *Adagio* or *Santa Mena* inspiring or tragic, through his ability to imagine and project what it means, and how much can be put into it. This, with artistic touch and technic, rhythm, fine feeling, insight at command, it is, after all, imagination which welds these into an inspiring whole.

### Cultivating the Imagination

There are many things which influence and spur the imagination, and they vary with one's environment. In a great metropolis everything aids, even a stroll along the thoroughfares. Life is everywhere seen in all its multitudinous complexity. Then there are the art galleries, where painting and sculpture may be studied as often and as much as one may desire. And what a feast for the imagination is found in a great work of art. There is the theater, too, where much that is fine in dramatic art may be seen, often interpreted by the most famous exponents. There are even the film theaters, where, if one chooses good plays, one finds a wonderful repulsive and impulse for the imagination. Many pianists and violinists confess to sincere enjoyment in the "movies." Then there are the great libraries, a complete education in themselves.

No wonder ambitious musicians seek to locate in the great centers of the world's activity. But, strange as it may seem, amid the city's teeming advantages, there are people calling themselves musicians, who are working and teaching, yet who are quite oblivious to the music and art-life about them. They seldom go to a concert, read or look on music, or visit a museum. They "never bother to read the musical journals," nor do they keep in touch with what is being done even in their chosen profession. They are the dry-as-dusts, who are buried in a rut. We cannot put them out, nor reneate them unless they desire to break their bonds. We can only exclaim, "The pity of it!"

### A Special Source of Inspiration

Speaking of the means by which he cultivated his imagination and inspiration, Richard Hoffman says, "I vividly realize as much good thing, and as many errors as possible. The ear cannot be better trained than by this means. I know these things have influenced my own powers of interpretation, and I look back upon the seventy or more years I have lived, with a sense of wonder and awe. I have drawn my musical education. I include in this advice all good orchestral concerts, where standard works are played; for in all classical compositions every note is saturated with meaning. Or yours may be a more serious, introspective or even melancholy temperament. Then you may be more at home and find deeper meaning in the serious, solemn, perhaps the tender, sympathetic sides of music. You will know by the slow movements of Beethoven, Brahms, Schumann, Schubert, and, above all,

Chopin. Here again, if your technic be adequate, if you have variety of touch and tone color, if you have found technic "an art in itself," you will be able to find, and reveal, inspiration in this soulful music, and express it by sympathetic means.



are painted with beauty. He has not the necessity to visit picture galleries, to study art works executed by the hand of man, when nature offers him freely and spontaneously fresh glories moment by moment. Did not Thoreau leave the dusty, crowded city to make his home in the woods? And what a world he found there for self-development!

So it is not environment only, which is the cause of our growth; but, deeper down, it is the compelling desire and impelling force within which pushes us higher in knowledge, in attainment, in experience.

If we would grow in experience, in knowledge, in artistic technique, in order to express our highest thought, true inspiration cannot be voiced by the unprepared. It is the fine fruit of the sum of all the qualities we have acquired. If we will not measure ourselves against the past, we can labor for their consumption, and patiently await the reward. We will find it in the ability to create illumination ourselves, and the power to pass it on to others.

## Patience in the Study of Music

By C. H. Carpenter

In no other art is constant and persistent patience so indispensable to bring about progress and accomplishment, as the art of music. The very acts, mental and physical, that are necessary to produce musical notes on any musical instrument are difficult and complicated to say the least. The mind, the eye, the ear, the fingers, the body of the body are all intricately involved in producing even one sound on a musical instrument, whether it is a violin, piano or any other kind of instrument, and there is no progress in the study of music until the synchronization of the bodily organs just mentioned, coupled with a higher cultivation of the personal musical faculty.

Perfect synchronization of the personal organs that produce music on an instrument and perfect personal musical faculty do not come, except in very rare cases, without long, continued patient practice. Even some of our greatest virtuosos who have been classed as natural geniuses of the highest order, have perfected their art by such long, patient practice that it would astound the average person to know the inmost history of the artist's climb to the heights of fame.

And not only have these same virtuosos spent endless hours in attaining perfection, but they continue to practice persistently day by day so that there will be no waning of their acquired powers. It is said that Paderewski spent twelve hours a day on piano practice prior to the time that he became connected with the State affairs of Poland. Just imagine twelve hours a day practicing on a piano! Is it not plain that it took patience without end for Paderewski to become the celebrated artist that he is?

It is not possible to learn music "in ten, easy, short lessons" or "without a master," as some of the newspaper and magazine advertisements would lead you to believe, so, why would it be necessary for our great musical artists to spend so much time in practice? If the musical student, no matter how much nature has fitted him for music, must never forget that only through great patience will he ever get anywhere in music. The teacher of music must also ever impress upon the minds of his students that they must be patient and painstaking in their studies if they desire to reach their highest possible attainment.

## Studios, Yesterday and To-day

By William H. Bush

WHETHER music in America has advanced or not, the writer is certain that the appearance of American studios has done so wonderfully. Recently I had an opportunity to see a series of studio pictures, taken in the music centres of America. Of course, styles changed, and there are manifest differences in taste in each decade. However, the tendency in present-day furnishing is toward great simplicity and the avoidance of clutter. In all art there is a clear line between the eternal. Pictures, statuary, furniture, everything that is not characteristic of the eternally beautiful, had a kind of transient, historical quality that made many of the studios of that day little but nightmares. Whimsies, chromos, monstrous jardinières, furniture with designs like wall paper, brocaded upholstery, everything of that kind happily passed. This points to a studio charm which cannot fail to have a fine effect upon the taste of students.

## The Psychology of Dress in Public Appearance

By Elizabeth A. Gest

To some, no doubt, the thought that dress could influence a public performance is sheer nonsense, because they live and work firmly believing that such outside details have nothing whatever to do with art. To a certain extent that is true, particularly in the case of those who live and work for "Art for Art's Sake," but the Art's sake people are not always the most successful from the public's point of view. Success from this point means doing well whatever you do, but doing it so that the public knows about it, and incidentally obtaining a certain amount of remuneration, for such is the scale by which success is generally measured.

The musician has some disadvantages that workers in other fields of art do not have, as far as the public is concerned.

The painter may work whenever and wherever he chooses, always secluded from public view, working only when he feels like working, and then showing the results to the public, who become familiar with his name and work but not with his personality.

The same is true of the poet and writer. If they feel indispensible in the morning, they can write in the evening. If they so desire they can go about from day to day in old clothes without having to dress and face an audience—they send their work out to the public for them.

In that, of course, they are like the composer, but we are speaking of the performer, on whom the presenting of all compositions rests (and in this case particularly of women performers).

Besides keeping a certain number of programs "up," the public performer must be at all times ready to face an audience and be "keyed up" to do her best—indifferent to personal worries notwithstanding. She must be at her best, no matter how many times or how unexpectedly she is called upon and no matter how trying are the conditions under which she appears.

Granted, she knows her program perfectly. She has given the same numbers over and over again, and she knows it. But the audience is cold, and she is, alas, unattractively dressed. The electric current called magnetism is hard to come out of the stage, and the performer becomes coming out on the stage, and the performer becomes dressed, and conscious of the fact, she will have a com-

mand over her audience and attract them to her even before she begins to play or sing.

This does not mean that one should be always thinking of one's appearance. Quite the opposite, but it means that feeling one's self in command of the situation, the performer can be quite oblivious to appearance and give herself entirely to her art. Appearance is a matter that one can be oblivious to only when conscious that it is correct.

For example, a soprano was telling her mother about a concert in which she had taken part the night before: "I got through my part of the program all right, though I have done better, but I wish I knew all the time that I had dressed differently—the others all wore evening dresses."

Conscious of the fact that she was not appropriately dressed, she could not get it off her mind, and her work suffered accordingly.

A teacher said to a twelve-year-old child who was taking part in a pupils' recital, "Helen, you are going to play your best to-day, I hope." "Oh, yes," answered Helen, "I am going to do my very best because I have my new dress on, and I feel just like it." This was an unconscious admission of the fact that when she knew she was dressed up she was in the right mental state and filled with enthusiasm from the start.

One other example. A young pianist who was becoming favorably known to the public, said to me one day, "I played my very best last night. I always do, for some reason or other, when I wear that pink dress." Another illustration of the same thing. This girl had never had many occasions in her life to wear evening dress, and the mere wearing of it put her in an exhilarated mental state, ready to conquer. The dress was sleek, and she knew she had graceful arms and good teeth, therefore she succeeded in delivering, at least, the rhythm, the melodic passages, the general outline, in short, a sort of short-lived, rough and tumble sketch of the piece which can be understood, though of course not well. Every teacher has probably known such an apparent and readily diagnosed case as "the head too far ahead of the fingers." But by this very diagnosis he admitted that the applicant did possess a musical head and one that was strong enough to compel the fingers to do its bidding, somehow, in some way, he never so queerly, but at the same time well enough to make itself, at least, understood. This is the sort of technique which I mean by a crude "spiritual technique."

## "Alla Breve"

By E. H. Pierce

THIS term was originally applied to a measure (4/2) consisting of four half-notes or their equivalent value, the length of such a measure being equal to the now almost obsolete note called a "breve," amounting in value to two measures. As it is not our present purpose, however, to follow up antiquarian research, we will merely state that in its present use the term is applied to a measure of just half that length (2/2), namely two beats of a half-note each.

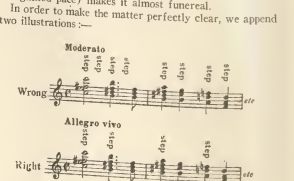
Arithmetically, this would be equal to common time (C or 4/4), but musically it is entirely different. There are many musicians, even some professionals, who fall into serious error through not appreciating the difference. In 4/4 time there is a strong accent on the first beat, and a second, but weaker, accent on the third beat, while in Alla Breve (C or 2/2) there is an accent on the first of the two beats, but no other measure-accent whatever. As a result, Alla Breve has a more rapid and brilliant effect, and is usually taken at a higher speed.

The present writer met with an amusing instance of ignorance in regard to this matter a few years ago. In looking over the proof-sheets of one of his compositions, which was being brought out by a certain New York publishing house, he found a C printed where the copy called for a C. Drawing his pen through it vertically, he changed it to a C, but what was his surprise when the piece was printed to find it entirely lacking a time-reader had taken his mark for a common time.

Wagner once overheard a performance of one of his own compositions where, despite the signature C, a second-class conductor beat four tedious quarter-notes to the measure. Speaking of it to Liszt, he remarked sarcastically that the man must be a *quadruped*. But the most frequent errors occur in the rendering of a certain type of marches, especially wedding or ceremonial grand marches. Where both the music and the step are intended to be slow, the rhythm commonly is,

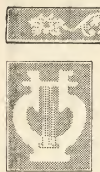
and should be, 4/4, with one step to each quarter-note, as, for instance, in Chopin's *Funeral March*, but there are many cases where it is desired that the persons marching shall move with a very dignified step and yet that the music sound gay and cheerful. In such a case it is necessary to play the march in Alla Breve time. In this way the measure, taking a step to each half-note. In this way the music sounds lively, yet does not hurry the step.

Some editions of Mendelssohn's *Wedding March* have the signature C; others have C. Without regard to which may be the authentic original, the writer is positive that C is absolutely the correct one for use in the march. The march slow enough for one step to each quarter-note (under the marchers take a most undignified pace) makes it almost impossible to keep two illustrations—



We sincerely trust that no one will read this article so closely as to jump to the conclusion that all there are some, both slow and fast, and lively marches, which actually do have four steps and four beats. One set forth by the composer, and for the particular character of the marching which the music is to accompany.

## THE ETUDE



## What Was Liszt's Technic Like?

By CONSTANTIN VON STERNBERG

THIS question has been asked of me by students, teachers and other music lovers, with such frequency as to induce me to attempt an accurate description of Liszt's technic, although the task is one before which not "to falter would be sin."

We usually mean by "technic" a well trained human playing apparatus, a well developed finger-mechanism, supported by wrist or arm or both, as the case chances to require. We mean the "mechanical" side of music-making; that side which has nothing to do with spirituality except to serve its purposes as an unquestioning underling. This technic can be acquired by any one that has a good drill master and the requisite persistence in practicing, because it is "mechanical."

If in the face of this definition of technic I should speak of such a thing as a "spiritual technic" I should run the risk of being laughed at, and yet—there is such a thing, as we shall presently see in a crude exemplification.

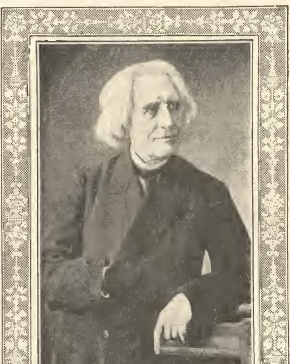
Among the people that apply to a teacher for lessons there is occasionally one who makes the teacher wonder how he can play as well as he does with entirely untrained hands. He cannot and does not play well, of course; he spoils everything that demands digital skill, and succeeds nevertheless in delivering, at least, the rhythm, the melodic passages, the general outline, in short, a sort of short-lived, rough and tumble sketch of the piece which can be understood, though of course not well. Every teacher has probably known such an apparent and readily diagnosed case as "the head too far ahead of the fingers." But by this very diagnosis he admitted that the applicant did possess a musical head and one that was strong enough to compel the fingers to do its bidding, somehow, in some way, he never so queerly, but at the same time well enough to make itself, at least, understood. This is the sort of technique which I mean by a crude "spiritual technique."

### Hands and Mind

Now let us assume the combination of two things; first, a musical mind that takes rank among the greatest in musical history and second, a pair of hands trained to perfection by Czerny, himself; in other words, a playing apparatus so highly developed as to enable the mind to do with it whatever it pleases; a set of fingers which are the obedient slaves of the player's every whim or caprice and serve the music without its being the least conscious of the service. If we can stretch our imagination so far as to conceive of this combination we shall have caught a glimpse of that "spiritual technic" which Liszt had at his command. "Spiritual" he called it, because its base was not mechanism but—personality. (Just as it is not mechanism but personality which speaks in the playing of the aforesaid untrained applicant for lessons.) Let me call it a rudimentary mechanism transformed by personality.

Personality, then, being the base of Liszt's technic, we must regard it a little closer to discern its attributes. His education was of the broadest possible, including the complete mastery of five languages (he could even "converse" in Latin). His erudition might have been envied by many a professional litterateur or scholar. His social polish, his natural nobility, gentility and unvarying amiability no diplomat could excel and few could equal. (On account of its irrelevancy to the present discussion I omit, regretfully, his infinite kindheartedness.) Were these the qualities that produced Liszt's great personality? Why not? It was his personality that urged him to acquire his multifarious knowledge, to develop his social graces. It was because of what he had to say that he reached out for a broad education as for a means to express himself clearly and adequately. And it was the nobility of his personality which—endeavoring to put into total reality what was in his mind—caused him to use his technic with such results as amounted to the creation of, practically, a new technic.

To start with, he did not regard his playing apparatus as consisting of two parts of ten fingers each, but as being one of ten fingers. This employment of the fingers regardless of "left" or "right" can be seen in the contrapuntal works of Bach and his contemporaries; but it fell soon into disuse and was not resumed until Liszt used it in his own style. He did not see why he could not put the thumb just as well over the third, fourth or fifth finger as under it and illustrated this use in the four superlative scales in the "Rhapsodie Espagnole." Octaves of great rapidity, embodying in the same time a thematic design, were not known before Liszt; not, at least, in the manner in which he used them in the A minor Tarantella from *La muette de Portici*, an opera known in English as *Masaniello* (the name



FRANZ LISZT

of its hero). Configurations of rapidly alternating half and full steps, as in "Feu follet," are also of his daring invention. Employment of one hand alone, where the use of both hands was easier but would fail to produce the desired effect, occurs, e. g., in his "Rêve d'opéra." Dividing the melody between the two hands in such a way that the supporting broad arpeggios may keep up their steady flow (D flat Etude)—which the nearest approach was made (a good deal of the time) by Rubinstein in the "Mélodie in E" and Mendelssohn in his E minor Prelude—was also one of Liszt's innovations.

### Liszt's Intensely Musical Nature

The novelty of these and other things, too many for enumeration, becomes quite apparent when we compare Liszt's playing apparatus (of ten fingers) with that of his three great contemporaries—Chopin, Schumann and Mendelssohn, particularly the latter two. Moreover, these technical innovations are very different from the new ideas of Liszt's musical concepts. In other words, the pieces in which these innovations occur are not written round the technical matter, but the technical execution had to be invented to produce the desired effect of the pieces; and the invention of the technical means came of itself to him when he tried his ideas on the piano.

Now I know perfectly well that Liszt was a mortal of flesh and blood, that he had muscles, tendons, flexors

and what not, like other people; but I also know that he was so intensely musical through and through that a whole picture conceived by his mind transmitted itself—I dare say, unconsciously—to his hands; that his musical will was so strong and so definite in its concepts as to require for its mechanical execution nothing more than that independence of each finger which he had acquired in his childhood.

When Liszt went off to practice Ordinary "practicing" could not help such a musical individuality; yet, there is a period known in Liszt's life when he actually "practiced." It was—I think, 1836—when Thalberg's playing in Paris threatened to weaken the after effect of the powerful impression which Liszt had left there on the public. Bent upon conquering Thalberg, not for personal gratification but for the sake of music, of Bach, Beethoven and Schubert, Liszt went to Switzerland for six months to "practice." It must not be thought, however, that he sat down to endless and slow repetitions of certain passages, like any other good boy. I was, of course, not present then, but the ordinary modes of practicing in conjunction with Liszt are unthinkable. His "practicing" consisted, I think, rather of experimenting with the piano to produce new, self-invented tonal effects such as had never been heard before, to make the piano say things of which it was hitherto regarded as incapable; in short, to bring to Paris a new musical instrument, so to speak.

Ordinary practice would have been of no avail to conquer Thalberg; because scales, arpeggios, etc., cannot be more than perfect, and to this perfection Thalberg had attained as well as Liszt. To conquer or demolish a rival (however unworthy of comparison), Liszt had to go deeper into music itself, into its action upon the soul and imagination. As for merely flattering the ear, Liszt could have done no more than was done by Thalberg. When Liszt played, the audiences were charmed; but, the concert finished, they went about their business as before. They had had a very refined "amusement" which, at best, was pleasantly remembered. Listening to Liszt, however, they went through a soul stirring "experience"; they had suffered, hoped, triumphed under the sway of the music that came from the conjurer at the piano.

It has been said that Liszt learned certain things from Thalberg, even Dunham. Thalberg's biographer in Grove's dictionary, inclines to believe it. But the admirers of Thalberg, who have set this tale afloat, overlooked two significant matters: Thalberg's mission (if it deserves to be called a mission) consisted solely and exclusively of the display and exploitation of his beautiful touch, an important but none the less auxiliary matter. Liszt used his playing in the most unselfish manner, as a propagandist for Bach, Beethoven, Schubert, and the music of the future. Liszt was not a member of the Neo-German movement in music, a movement of which he was the head and in which Schumann, Wagner and Peter Cornelius were congenial followers.

A man moving on so high a plane of thought does not bother about such a technical matter, such as that which Thalberg's friends (not Thalberg) have referred to. Supposing that Liszt had actually used some little detail in keyboard technique which Thalberg had also used, it would not be a performance of the movements of the piano as an instrument—though they were the makers' response to the growing demands of the pianists—but had a stimulating effect upon the piano-composers, and may easily have suggested the same new effects to more than one musician. Why, then, should we be so concerned about Thalberg is absurd. Jupiter learning from—Trinculo!

### Liszt's Educational Concepts

Liszt's every concert had an educational purpose, not as a lesson in piano playing, but as an elevation of the public's musical taste. His mind was occupied with higher, worthier interests than those which moved Messrs. Thalberg, Herz, Prudent, Döhler, Kalkbrenner & Co.







fore the "fast practice in slow tempo" can be used; and here is where the skill and experience of the teacher is most helpful in determining how the particular problem should be dissected and practiced.

Not all sixteenth permits of this practice, even when printed in this way. If the final effect does not call for short notes, this practice would be suicidal. Thus, in a funeral march, it might be more artistic to actually

## Play With Your Head

By Laura Remick Capp

It may not seem like very practical advice to tell any one to play with his head, but the tradition has it that Mozart, in stress for the lack of an elevator, finger for a difficult note, whimsically played it with his nose, which was a long one. Leschetizky, too, taking pattern by the great master, has been heard to say, "Tilt the key with anything—the nose, if necessary." If the whole is greater than any of its parts, an anatomical mechanical truth no one will dispute—why would it not be better to play with the whole head instead of with only one of its component parts?

Seriously speaking, however, playing with the head is one of the most important things to learn in music. This means using the brain to direct the fingers. Here the writer takes issue with the great psychologist, James, who classes piano playing among the things done involuntarily. Among musicians such a conception is unthinkable. They realize that one should play mentally as well as physically. The musician should know the first of what he is interpreting so well that he conceives it in his head, or brain, what his fingers transfer later to the keyboard; the fingers and brain must cooperate to give a satisfactory and artistic performance. One who has a mental concept of what he is performing, he is to perform with far outburst in artistry than one who merely it in his musical ear and in his fingers, who more or less by chance, is able to get safely through.

Artistic finish and well-rounded out phrases do not accompany desultory playing. One must be able to think each one individually must play it with his head before he can reproduce it convincingly on any instrument. Playing should be the realization of an ideal that exists in an instant from the mind. Leschetizky, in his latter-day teaching, insisted more and more upon this kind of practice, as his idea was to have a mental image of each phrase before striking a key. Of course, a most thorough knowledge of every passage must be gained before it can be reproduced in audible tone. The mechanical side and harmonization being first analyzed, for which a certain amount of harmony, the more the better, is not only most helpful, but well-nigh indispensable. After the technical content is dispensed with, the artistic side is considered from every viewpoint of color and contrast; all, in the way of adroit pedaling, dynamics, and everything that aids expression is carefully studied until one catches the feeling of the music. The mechanical side and harmonization being first analyzed, for which a certain amount of harmony, the more the better, is not only most helpful, but well-nigh indispensable. After the technical content is dispensed with, the artistic side is considered from every viewpoint of color and contrast; all, in the way of adroit pedaling, dynamics, and everything that aids expression is carefully studied until one catches the feeling of the music.

### Mental Images of Phrases

By mental images many people think that a picture of the notes as they appear in printed notation is enough. Not until you can conceive of music apart from notation do you have a really musical concept. When you think of the tones of the cuckoo, or the whippoorwill, you do not see printed notes. When you hear the chiming of a cathedral you do not think of printed notes. The practice of thinking of phrases in streams of sound. Practice thinking of phrases in different tones—qualities—the alto, the trumpet, the violin, the organ, etc. Forget above the passage appears in notation and think of it as the real musical sense as a river of tone with many currents.

After the preliminary study is made, listen well mentally and then try to reproduce upon the instrument with discrimination. The keener one's mental ear the better can he do this. If the result does not come up to the ideal, practice mentally and try again. Nothing is so fascinating as trying to realize an ideal, and though it be elusive and the task prove a bit wearisome, surely one gains through trying, for he will come nearer to his lofty goal by keeping it constantly and persistently before him. As an application to technical practice, ten minutes' of thought-directed playing is worth ten minutes' of thought-directed playing. The whole hour of mere muscular activity almost pursued, e. g., if the player knows that an arpeggio is simply the first or tonic chord of G major, or a diminished seventh chord of a definite key, but sufficient to follow before he plays it, he is much more secure in the passage, and his playing will be more virile than if he

lengthen the sixteenth, rather than to play it in precise duration, or shorter. Here, again, the judgment of the teacher comes into play.

Although this article happens to be illustrated by piano excerpts, the principle is as applicable to orchestral instruments, and to the pipe organ, and in a limited degree to the voice. Try it!

depended on a superficial knowledge and mere digital proficiency to carry him through. The latter, in a moment of self-consciousness, is apt to be flustered and become indistinct to the vanishing point, and, alas! it has been known to vanish. Realizing whether a passage is chromatic, diatonic, or a combination of both forms is more important than those mentioned, has made astonishing craft and facile fingering for many a brilliant pianist of today. Technique is called jugglery, but one has to know what to juggle and how to do it, and that is the "playing" which the head should do.

### The Brain Precedes the Fingers

When going through an entire composition the brain should always precede the fingers just far enough so that it can have the ability to dictate. The act of pedaling depends upon a knowledge of synecdoche—the chord precedes, the pedal follows. So this act of brain dictation might be likened to pedaling and called mental synecdoche; the concept precedes, the realization follows. If there be not this precedence and following the result is not artistic. There is great economy of time in practicing this, and also conservation of energy, since going over a passage a few times with concentration is worth more than many, many times without concentration. It produces a union of brain and muscles that accomplishes much in little, both as regards time and effort.

It is imperative, especially to meet the advanced ideas of what technique nowadays should be, for the demand is that one's rapid passages and all such shall be not only fluent, flexible, accurate and impeccable, but musical; not merely a display of supply, well-trained muscles using the old-fashioned hammer-stroke on the key producing brilliant pyrotechnics, but all that; and, in addition, manifesting a beautiful carrying quality of tone that sings and makes melody out of what used to be considered mere digital display. To the musician, by saying, "I cannot find any melody in this passage," He looked at the pithily before replying, "This passage is always melody." And so it is necessary to use the brain, too, with the fingers to find and produce the most musical results in rapid playing.

Frequent pauses are helpful in order to gain the maximum result from the least effort spent, and this is a hint not to be lightly regarded. Don't make music "by the yard"—effortless and meaningless. Being a few a few little lines that contain real intelligence and which are thought-directed. Study a phrase from every musically and rhythmically, decide on the quality, quality of tone wanted, color contrasts—in fact, everything conceivable that can be done with that particular phrase—try it out, gain a mental concept of it, and, last of all, try it—not "on the dog's—but on the keyboard. Then pause and test it to see if you have made all that can be made of the phrase. If not, try again and make the test as before; if it passes your scrutiny, play it over many times, as necessary to gain certainty and fluency, pausing each time to study the effect.

There will be times when one's emotional life is such that he will play as if inspired and surpass any many times he has played before. Well and good—and may such moments come to every one and often—but, on the whole, it is better to adopt a calm, deliberate, possibly a cold-blooded, but well-conceived method of procedure, as it will make far more headway than doing a lot of merriment, or even merriment, while waiting for one of these rare, inspirational moments to come.

Psychologists tell us there is a "curve" of learning. The interpretation of this is that up to a certain point fatigue sets in and retrogression instead of progression ensues. Occasional pauses to consider the music effect are necessary from an artistic standpoint. The brain, however, is working all the time, even if the fingers rest, not too frequent, of course, but sufficient to follow the demand of the curve of learning. Either rest or the brain to relieve the strain of intense application or exactly short practice periods must be adhered to in order to obtain the best results.

## Marring the Musical Text by Improvisations

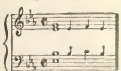
By Hazel Howes Barron

It is not of infrequent occurrence to hear one who shows not even the slightest hesitancy in changing the musical text of a composition to suit himself. Many consider that the introduction of various notes expresses some sort of superior musicianship, and the player is often lauded by his hearers for this seemingly broad education and command of musical resources.

By turning for a moment to the consideration of another act, this situation will be seen more clearly and will therefore be better understood. Who would dare tam with a thought of changing a line from Shakespeare, or even a word! Though perhaps the meter were to remain intact, yet the notion of interference would hardly find place in the orchestra. Our great poets and writers are loved, honored, and their works shown proper respect.

Recently an organist, who had apparently had wide experience, played measures from a beautiful hymn by J. E. Gould in such a way that the musical thought was lost.

(The small notes were played by the organist, the chord being held throughout.)



This was an instance where the player thought a small chord introduction when held for two moderately long beats. Instead of listening for the organist, and endeavoring by bringing out each voice properly to produce a chord well worth listening to, he had seen a "hole" on the page which required "filling-in."

## Use Duets to Teach

Time and Expression

By Bond Roose

The essence of music is Time and Expression. To develop these, the teacher will find that the best giving, nothing is more valuable than the use of duets. With an experience of upwards of half a century, the writer is more than convinced that these are the best medium for improving on both technique and expression. The necessity of keeping time. Ensemble practice, only makes possible the performance of choral or orchestral music and still follow in every detail the wishes of the conductor.

Two excellent volumes for this purpose are those compiled by Joseph Livi, for teacher and pupil; viz., *Teacher and Pupil*, and *Teacher and Pupil*.

A modern volume along similar lines, but very melodic and interesting, is *Teacher and Pupil*, by K. Kodály. Another book by the same writer is, *Master and Scholar*. The *Time School*, by Czerny, consists of easy duets in progressive order, which are admirable for the purpose.

These are of the greatest value as they give every type of these essentials, in works from the masters and in a form to be studied with the greatest profit; and they are of but medium difficulty.

Much counting aloud is quite essential till playing together has become a sort of sixth sense.

## Where the Blame Lies

By Alice MacDonnell

Mother, do you want to hear your daughter say some day:

"Oh, if mother had only made me practice!"  
In these times when money is so much the essential in the education of cultured people, the child is apt to be realized that statement very vindictively some day when duty. One of my normal guardian has not done her struck the father when the son was young. "Diogenes a mature adult, remember that it is your duty to take the child even though you have to make a fight for it, so that your child's course is steered in such a way that there will be no regrets in after years."

## Secrets of Success of Great Musicians

By EUGENIO DI PIRANI

This is the Twenty-first Article in this interesting Series by Commentator di Pirani. The former ones were devoted to Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tchaikovsky (August); Berlioz (September); Grieg (October); Rossini (December) of 1910. Wagner (January); Schumann (February); Schubert (March); Mendelssohn (April); Beethoven (May); Handel (June); Bach (July); Mozart (August); Haydn (September); Liszt to Leschetizky (November) of 1910. Debussy (February) 1921.

### Johannes Brahms

A beginning was made by the publication of the works which had met with the sympathy of Joachim and Schumann; and an introduction to a large number of prominent musicians at Leipzig, including Berlioz, helped still more to make him known. It must not, however, be imagined that the world unhesitatingly endorsed the opinion of Schumann. There were many, as indeed there are many today, to whom the music of Brahms was antipathetic and even revolting. Its idiom was, to a large extent, new, its technique unfamiliar, its message too obscure.

#### Schumann's Death

The year 1854 brought much sadness. Schumann was overtaken by the mental malady which closed his life. He attempted to throw himself into the Rhine, but was rescued and taken to an asylum, where he lingered on until 1856. This tragedy affected Brahms very deeply. He rushed off to Düsseldorf to offer his sympathies to the poor wife and in company with other friends set himself to do all that he could to help and comfort her. Johannes Brahms and Clara Schumann enjoyed for many years a friendship of the purest and highest artistic aims. Evidence of this soon forthcoming in the set of piano trio variations written by Brahms On a Theme by Clara Wieck, Clara Schumann's maiden name.

Meanwhile the problem of the future was becoming more and more acute. Both composition and teaching were very uncertain means of earning an income. He therefore, in 1858, decided on becoming a concert pianist. In this capacity he played in concerts at Bremen and Hamburg with sufficient success to justify his decision, although some of the critics spoke unkindly of his playing, and said that his technique did not satisfy the demands of the time. Although Brahms worked hard to perfect himself, there is a consensus of opinion that he was not a pianist of the first rank. In his later years

that was still more the case, and he was considered as a heavy, and not particularly brilliant player.

The friendship with Joachim and Clara Schumann was invariably renewed during the summer vacation. Clara Schumann introduced at a concert in Düsseldorf some of his Hungarian dances, by which Brahms in many quarters is now known more than by his more serious works. In 1859 Brahms played his new piano trio concerto at Hanover. Joachim being the conductor, and later at the Gewandhaus in Leipzig; but he soon realized that his life-work lay more in the direction of creation than of execution. Great publishing firms accepted his works for publication. Clara Schumann continued her propaganda of Brahms' works as performed in Hamburg his *Variations on a Theme of Handel*.

The charm of Vienna attracted him at first only for a long visit, but later to permanent residence. Brahms performed there his *G Minor Quartet* and the *Hundred Variations*, which were well received. Handl, the famous critic, wrote very favorably of his work. At Vienna Brahms met Wagner, but the two composers never became intimate. The aversion of Brahms toward other modern masters was most accentuated. In the three years while he was conductor of the *Geistliche der Musikvereine* in Vienna (1871-1873), he gave evidence of a lack of interest in modern music such as was at hand in the new and revolutionary works of such composers as Liszt and Berlioz; and when such a one was occasionally performed under his baton, there was so little enthusiasm in his interpretation that it made no impression whatever. He entertained, however, great respect for Verdi, speaking of him in glowing terms and dwelling with pleasure on the fact that in his habits of life, such as early rising, simplicity in clothing and unostentatious demeanor, Verdi resembled himself. Upon once hearing him speak in disparaging terms of Verdi's *Requiem*, Brahms was immediately induced to compose obtaining the pianoforte score, read it through. When he had finished it, he said: "Bülow has made a fool of himself for all time; only a genius could have written that."

#### Great Master Works

His German *Requiem* was given in 1868 in the Cathedral at Bremen, and was attended by many representative musicians.

The evening of the 18th 1876 was the production of his *Symphony Op. 68 in C Minor* at Carlsruhe. The critics of the day were very divergent in their views; some could make neither head nor tail of it, while others lauded it to the skies. A second symphony, Op. 73, in D, followed after a short time. Another great work, the *Violin Concerto*, was produced for the first time by his old friend, Joachim, at Leipzig, in 1879. Like many other works of Brahms, its demands upon the listeners are considerable.

The beautiful playing of the clarinetist Mühlfeld, in Meiningen, inspired him to his *Trio for Piano, Clarinet and Violoncello*, the *Quintet for Clarinet, Violin, Violoncello and Piano*, and the *Clarinet and Piano*. Brahms humorously referred to Mühlfeld as his "Prima Donna."

In April, 1897, Brahms died, after having suffered for several years from a cancer of the stomach. As the years passed he took on weight rapidly. He was rather short, had sandy colored hair, and was clean shaven. By the time he was fifty he looked stout, shaggy and unattractive. He had a thick nose and a thick face. Though neat and tidy in his life, he would later wear alpaca rather than broadcloth. An old shawl was the garment he preferred. His aversion to visiting England seems partly to have arisen from his dislike for conventional society.

I became personally acquainted with Brahms in Vienna. As I was leaving the "Hoftheater" with him, after the general rehearsal of *L'Amico Fritz*, by Mascagni, I



asked the master what he thought of the new opera, "I am not paid," he answered, alluding to the critics, "to have an opinion." This answer reflected Brahms' character most decidedly: contempt for criticism, disregard for every body, to wit, rudeness.

On another occasion at an evening gathering, where Brahms was present, a mediocre singer, out of deference for him, sang several of his songs. When she turned to Brahms, apparently expecting a compliment, he said bluntly: "Singing is difficult, yet oftentimes it is far more difficult to listen to it." I must add that the young lady was not exactly good-looking, for notwithstanding all his extravagance, Brahms was very sensitive to the fair sex. It was really fair, however, that then have overlooked the mediocre presentation of his songs.

#### Rude But Amiable

In spite of his reputation as a rude fellow, I found Brahms comparatively amiable. He soon honored me with his autograph, the first measures of his famous song *Oh vernehm*.

Brahms was an inveterate smoker. He loved a good weed, but did not turn up his nose at a bad one. Erich Wolff, the composer, used to tell a story about Brahms' cigarettes. He had only just emerged from the Academy of Music at Vienna when he ventured to submit one of his first compositions to the "moderate" master and played it in his house on the piano. Brahms, who was a cheerful mood and showed his approval of Wolff's composition. As the young man rose to go he asked him whether he smoked; and, on Wolff's confessing with a bow that he did, the master said: "When you shall have something really choice." With that he took out of his cigarette case an Egyptian cigarette with a gold mouth-piece and handed it to the young musician, who received it with thanks and placed it in his breast pocket.

"Why do you put the cigarette away? Why not light it now?" asked Brahms.

"I cannot smoke it," replied Wolff, "I shall take great care of it." It is not every day that one gets a cigarette from Brahms.

Thereupon Brahms opened his cigarette case again and said with a smile of satisfaction: "Then give me back the good cigarette; for your purpose a common one of the Austrian *Talacker* will do just as well." Wolff, who must have been married, although frequently on terms of intimacy with ladies, he does not appear to have got further than occasionally remarking to a friend: "Such a girl would make me happy." What he mistook in this way, however, was stored for by his friendships, which once formed were usually made for life.

In later years he became rude and uncivil. Always a social creature, he appears never to have put himself out to be particularly courteous. He became somewhat autocratic and on certain occasions when dining out he would sit at his appointed place, but in a place chosen by himself, or when the meal was arranged for the dining room, he refused to dine except in the garden.

#### His Sarcasm

His sarcasm was widely known. To a young composer who showed him a manuscript he said: "My dear, you will never become a Beethoven, because, however, he received the unexpected reply: "My dear master, none of us ever will."

One day as a friend came to tell him that admirers of Beethoven were getting up a subscription to erect a monument to his memory, he exclaimed: "Let them do as they don't delay a moment, or he will be forgotten before you put it up."

At the same time he was modest. On one occasion Joachim attempted to induce him to be the greatest of living composers, but Brahms anticipated him by saying: "Here's to the health of Mozart."

When asked by the wife of Strauss, the Waltz King, to write something on her hat, he penned a bar or two of the *Blue Danube* (Waltz) and subscribed it "Not, alas, by Johannes Brahms."

He was addicted to the habit of snoring. Georg Henschel, the singer, was much in contact with Brahms and did much of the way of introducing his works. On one occasion when he and Brahms arrived at a certain town they were given a double bedroom and Henschel anticipated the night with some alarm. As soon as the light was out Brahms was asleep and snoring loudly. Henschel, knowing that he would not sleep, went off to the porter and managed to secure another room. When the friends met in the morning Brahms said, "When I awoke and found you bed empty I said, 'The poor fellow has gone and banged himself.'"

He was not a good speaker. A great banquet was held at Vienna after the performance of one of his symphonies and was attended by many notabilities, includ-

ing Popper, the violinist. Brahms was asked to make a speech and began: "Gentlemen composing is very difficult, copying far easier; but on that point my friend Popper can give you more information." Popper got up smiling and said: "My friend, Brahms, has informed me that I know all about copying. I do not know if it is right in this; I only know that if I were to copy there is only one man I would consider worth copying and that man is Beethoven; but on that matter my friend Brahms can give you more information."

Brahms's habit of his music laboriously. It was his custom to keep his work in manuscript for some time and usually to hear one or two performances of it before allowing it to appear in print. He carried self-criticism to the extent of rewriting works which had already been published. To Georg Henschel he once said, "One ought never to forget that by actually perfecting one piece one gains and learns more than by commencing or half finishing a dozen. Let it rest, let it rest and keep going back to it and working at it over and over again until it is completed as a finished work of art, until there is not a note too much or too little, not a bar you could improve upon. Whether it is beautiful also is an entirely different matter, but perfect it must be."

This is surely a great point and one of the secrets of the success of Brahms. Every composer becomes a better judge, a better critic of his own works when he lets them rest some time, thus becoming like a stranger, to his own creation and being more capable to judge of it objectively.

In the beginning of my article I said that Tschakowsky had no sympathy for the music of Brahms. In one of his letters he gives the following remarkable appreciation of the German composer: "In the music of this master there is something dry and cold which repulses me. He never speaks out his musical ideas to the end. He excites and irritates our musical nerves without endeavoring to satisfy them and seems ashamed to speak the language which goes straight to the heart. \* \* \* It is impossible to say that the music of Brahms is weak and insignificant. It is never trivial, but he lacks the chief thing—beauty. Brahms commands our respect. We must bow before the original purity of his aspirations; but to love him is impossible. I, at least, in spite of much effort, have not arrived at it."

#### A Sealed Book

Resuming, we may say that to the ordinary amateur Brahms is a sealed book. Not only can he not enjoy it, but he is apt to repel him. The reasons are that he is not making any concessions to popularity which are immediately despised; then there is a prevalent somberness, which reveals at every moment the North German; also, a lack of spontaneity. We find often the craftsman over-shadowing the artist. In his works the feelings of calculation are predominant over the feelings for beauty. I would mention as most prominent points in Brahms' career:

His devotion to Bach and Beethoven and the deep almost exclusive study of their work.

The habit of letting his work rest and rest until he could criticize them with cool objectivity.

On the other hand he fell into the other extreme where calculation sufficed spontaneity and inspiration.

A MOST ADMIRABLE AND MOST OPPOSED COMPOSER.

### Autocratic Teaching

By C. W. Fullwood

Proas to my work as a music teacher, I was an assistant in a country school. One day the principal told me that he believed a thing because he, the teacher, said it, without giving the pupil a reason. The pupil had a right to know the why and wherefore of working out the lesson in the principal's way. His way is autocratic teaching.

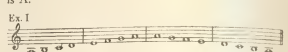
In the relation of music teacher and pupil, I am always pleased when a pupil asks questions. The inquiring mind is the best indication of a pupil's interest in his or her work, and it is a promise of serious study. The main objective of the teacher's work should be to arouse the mind of the pupil, that he should think for himself as to the how and the why of doing a thing. The teacher must, however, be true to the pupil, according to musical rules, the reason for doing it.

The aim of true teaching is to make the pupil self-reliant by a thorough knowledge of the principles of music form and musicianship, plus his individuality. Sympathy, kindness, and true helpfulness are the true essentials of a successful teacher. This is the democracy of teaching.

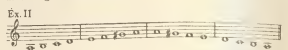
### The Harmonic and Melodic Minor Scales

By Preston Ware Orm

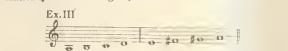
The natural minor scale may be formed from the major scale by rearranging the tones, beginning with the sixth degree. The sixth degree of the scale of C Major is A.



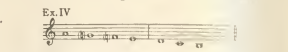
In order to give the scale a leading note, it is necessary to raise chromatically the seventh degree, both ascending and descending.



This is known as the Harmonic Minor Scale. Now, since for singing, the interval between the sixth and seventh of the Harmonic Minor is an awkward interval, it is frequently smoothed over by raising chromatically the sixth degree, thus:



In order to preserve the minor character of this scale, the sixth and seventh degrees are restored descending:



Ascending and descending in this manner, the scale is known as the Melodic Minor Scale.

### Didactics versus Object Study

By S. M. A. T.

If you talk at length on any point, while the eyes of your little are fixed on the picture about you, usually, your time has been wasted.

The pupil, in all probability, will be able to follow orally the visual impression which he received from the picture, but your explanations, doubtless most intelligible, have been lost through non-concentration.

Concentration at first ought to form a mental picture as a result of your eloquence, but not as a result of something more tangible. As a result, the pupil should yield to the visual and consequently when you begin to question the pupil, to discover how much of what you said has been assimilated, if you are inclined to lapse into American phraseology, you will probably say: "Can you beat it?"

Conrad M. Cook, of the Physical Society of London, says: "The eye considered as an optical instrument, is of extraordinary perfecting adaptability to the purposes which it is employed. It combines in itself the instruments known as the telescope, microscope and camera obscura."

People with diseased nerves cannot help under this matter. Your condition hardly seems to come along this head, and yet has similar characteristics. It is true that a page covered with accidentals is confusing to the eye-sight, and sometimes disconcerting when reading at sight. I have before me a little known but rather elaborate composition of Dvorak's. It has no signature, but winds about through all sorts of complicated keys, causing the pages to look as if a pepper-pot of accidentals had been spilled on them. It starts with a melody note on G, sharp, accompanied by a chord of F minor, in which, of course, the A flat is the same as the G sharp. Examining the immediate context in the next two chords, it appears that the opening chord is E sharp minor, written in F minor for convenience of notation. A knowledge of harmony is helpful here, but you will readily see that it needs to be extensive in such cases. Hence, it may be concluded that musicianship is invaluable.

Meanwhile, accidentals in the music are merely physical annoyances. Their elementary significance and notation is all that is ordinarily needed for their reading. A sharp substitutes a sound one-half step higher, reckoned by half-steps. A flat lowers in like manner. A natural cancels previous sharp or flat, and you strike the key indicated by the degree on which it is written. A constant playing familiarizes one with the accidentals, and that you have not long since conquered the anxiety of accidentals. A flat lowers in like manner. A natural cancels previous sharp or flat, and you strike the key indicated by the degree on which it is written. A constant playing familiarizes one with the accidentals, and that you have not long since conquered the anxiety of accidentals. A flat lowers in like manner. A natural cancels previous sharp or flat, and you strike the key indicated by the degree on which it is written. 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James Gibbons Huneker

1860-1921

The passing of James Gibbons Huneker (Feb. 7, 1921) removes one of the greatest critics of music, art, literature and drama the New World has produced.

At one time Mr. Huneker was editor of *THE ETUDE* and during the better part of his life held cordial relations with its publisher.

Mr. Huneker was born in Philadelphia, June 31, 1860. He was a grandson of James Gibbons, the Irish poet and John Huneker, a well known organist. He was related to Cardinal Gibbons. He graduated from Roth's Military Academy in 1873 and then studied law and conveyancing. He then decided to become a musician and devoted his attention to the piano, studying in Philadelphia with Michael Cross, and in Paris with the famous Chopin pupil, Georges Mathias. Next he became attached to the National Conservatory in New York where he was associated with Rafael Joseffy for ten years.

Little by little he devoted his attention to musical criticism; and in 1902 he became the critic for the New York *Sun*, since which time he has occupied similar positions on many leading papers. His interest in literature, the stage and in painting led his remarkable mind into these fields and his opinions were eagerly read here and abroad.

Many of his journalistic writings were later collected and published in book form. By many he has been ranked with the greatest English and continental critics. His *Chopin*, *The Man and His Music*, 1900, *Mezzos in Modern Music*, 1899, *Overtones*, 1904, *Iconoclasts*, 1905, *Franc Liszt*, 1911, and *Style*, 1921, are among his best known books. *Old Fogy*, which originally appeared in *THE ETUDE* many years ago, was a *non de plume* of Huneker in which he delighted. The *Old Fogy* sketches were collected and printed in book form in 1913. They are especially brilliant and helpful criticisms of great use to piano students and piano teachers.

Mr. Huneker was one of the most witty of all critics. He had the advantage over some others, owing to the fact that he actually knew music and could play. His style was always exceedingly interesting and "spicy."

An illustrious Chinese philosopher, who rejoiced in the name of Confucius, said:  
"Wouldst thou know if a people be well governed, if its laws be good or bad? Examine the music it practices!"

## Sousa's Latest and Greatest March "Keeping Step With the Union"

As Mr. Sousa himself describes it: "When I first conceived this march I seemed to hear a splendid Military Band in full swing coming down the street."

The publication of this new characteristic march will arouse much enthusiasm in musical circles. The piano solo arrangement of this number will be found upon the music pages of this issue of *THE ETUDE*.

Just as the stirring moments of the Spanish-American War inspired his well-known march, *The Stars and Stripes Forever!* so have present-day events brought about this new typical Sousa march, *Keeping Step With the Union*. There is a patriotic message in this march as it depicts in tone the spirit of *Keeping Step With the Union*. Lieut.-Commander John Philip Sousa, U. S. N. R. F., brings this thought strongly to the front in a strong, virile march. It is "American to the core," full of the swing, dash, pep and tunefulness of Sousa at his best.

In order to accommodate those who desire to make use of it under various conditions, the publishers, in addition to the original Piano Solo and Band arrangement, will issue it for One Piano, Four Hands; One Piano, Six Hands; Two Pianos, Eight Hands, and also for Orchestra.

Mr. Sousa has written appropriate verses which may be sung to the melodies of this march. This feature will be of value especially where it is used for patriotic gatherings or school purposes.



LIEUT.-COMMANDER JOHN PHILIP SOUSA, U. S. N. R. F.  
A FAMILAR FACE OF THE WORLD-FAMOUS BANDMASTER AND  
"MARCH KING"

## A Hero in the Cause of Music

By Roberto Benini

Is the list of those who have risked their lives in the cause of music, the name of Jacques Manduit should be written high.

When Claude Le Jeune was imprisoned as a Huguenot, Manduit influenced an officer of his acquaintance to allow the musician to escape. At the same time he saved the composer's manuscripts from destruction by seizing the arm of the sergeant who was in the act of casting them into the fire. He persuaded the soldiers that the papers were perfectly harmless and "free from divinistic doctrine or any other kind of treason against the league."

At another time he risked his life in order to save the manuscripts of his friend Balf.

Every action is measured by the depth of the sentiment from which it proceeds.—Emerson.

## Why Our School Systems of the Past Have Not Done More to Diminish Crime

Famous Police Detective and Crime Expert Substantiates  
Need for "The Golden Hour"

Prior to proposing the plan for *The Golden Hour*, in which music takes an important part as a background, *THE ETUDE* conferred with educational and sociological experts upon many phases of the subject in order that we might feel certain in our own minds that we were providing our readers with a thoroughly safe and sound altruistic work of almost limitless dimensions—a work that, in addition to being of immense ethical value to our country, would bring credit to the art and to the profession of music.

Just as we had completed the plans and received the enthusiastic endorsement of great Americans, the *American Magazine* published an article by Deputy Police Commissioner Joseph A. Faurot of New York City, the most famous expert upon the *Berillon* System, the *Portraits-Parle* System, etc., for keeping careful record of crime and criminals. Nothing could possibly point out the need for *The Golden Hour* clearer than this fact, that the kind of education the world is receiving in most public schools, while reducing illiteracy, does not curb crime as it should. After noting that there were a quarter of a million arrests in New York City last year, and telling why criminals find it so easy to take advantage of the public, Commissioner Faurot says:

"Most of our crimes, as statistics show, are committed by young men, between eighteen and twenty-five years old. In most cases, these boys become criminals because they have not had home training, or else have had the wrong kind of home training. If one or both of the parents are dead, or if they are both away from the home—either because they are at work or because they neglect the home—a boy drifts into bad company. Some parents think their children are 'smart' in disregarding authority. They even defend and uphold their children in acts of malicious mischief. It is almost a crime itself, against a child and against society, not to teach the child to respect authority. And authority, like charity, should begin at home."

"It is a common mistake to say that most criminals are ignorant or illiterate. If this were true, criminality ought to diminish as illiteracy grows less common, but it has not done this. Here in New York State, the law requires all children under sixteen, who are in proper mental and physical condition, to attend school. Yet, as I said before, most of our arrests are of young men between eighteen and twenty-five years old. They have been brought up under this law, so they must have received at least a common-school education."

"Crimes such as forgery, embezzlement, obtaining money under false pretenses are committed by men who are neither ignorant nor illiterate. The recent hoodlums in the New York financial district were committed by an organized band of men directed by a master mind."

"Educated people are often charged with larceny, sex crimes, shoplifting, defrauding hotel keepers and landlords, as well as with robbery and homicide."

"The most conspicuous recent example of this type of case was that of Gordon Fawcett Hamby, recently electrocuted, who in the commission of a robbery of a Brooklyn bank shot and killed two employees and, while in hiding after this crime in Washington, killed his own confederate during an altercation. Hamby had a liberal education, and was only about twenty-three years of age. Yet he thought nothing of taking human life."

"Tardé, a French student of criminal statistics, writes that in Spain, where illiterates count for two-thirds of the total population, they represent half the total number of criminals. In France, the proportion is seventy literates as against thirty-eight illiterates."

"One need not be a pessimist to recognize that the schools are without direct influence in diminishing the number of crimes committed. The saying that for every evil school which opened, a prison would close has never held true in fact. The only education which has influence upon the child as to criminal tendencies, is that afforded by examples of conduct and by environment."

"Music," says Thackeray, "is irresistible; its charities are countless; it stirs the feeling of love, peace and friendship as scarce any other mortal agent can."—THACKERAY.

A vigorous Russian peasant dance, with a bold and infectious swing, Grade 3.

WALTER WALLACE SMITH

Moderato M.M. ♩ = 126



## KEEPING STEP WITH THE UNION

With sparkling rhythm M.M. ♩ = 120

JOHN PHILIP SOUSA

In a singing manner



## O, THOU SUBLIME SWEET EVENING STAR

From "Tannhaeuser"

R. WAGNER

A new transcription of this lovely theme. All the finish and elegance of workmanship characterizing the compositions of Eduard Schutt are to be found at their highest in this playable number. Grade 5.

EDUARD SCHUTT

*rit.*  
*a piacere*  
*mp*  
*sempre lento ma un poco mosso*  
*piu espressivo*  
*fed. simile*  
*mp*  
*cresc.*  
*espressivo*  
*sempre piu cresc.*  
*rit.*  
*piu molto*  
*rit.*  
*a tempo*  
*Tempo I un poco tranquillo*  
*pp*  
*molto dolce*

*espr.*  
*mp*  
*espr.*  
*mp*  
*poco a poco animando e sempre piu cresc.*  
*mp*  
*poco rall.*  
*mf*  
*a tempo*  
*con passione*  
*calando*  
*poco a poco dim.*  
*espr.*  
*piu tranquillo*  
*mp*  
*p poco dolce espr.*  
*pp*  
*pendendosi*  
*ppp*  
*piu molto calando*



# ENTICEMENT

## MAZURKA DE SALON

A brilliant touch and sharp accentuation are required in this showy duet number.

Tempo di Mazurka M.M. ♩ = 126

SECONDO

ALBERT LOCKE NORRIS, Op. 37

Second part of the musical score for 'Enticement'. It consists of ten systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is 'Tempo di Mazurka' with a metronome marking of 126. The score includes various dynamics such as *mf*, *f*, *dim.*, *Fine*, *rit.*, *molto tempo*, *cresc.*, *poco dim.*, *poco rit.*, and *sfz*. The piece concludes with a double bar line and the marking 'sfz D.C.'.

# ENTICEMENT

## MAZURKA DE SALON

PRIMO

ALBERT LOCKE NORRIS, Op. 37

Tempo di Mazurka M.M. ♩ = 126

First part of the musical score for 'Enticement'. It consists of ten systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is 'Tempo di Mazurka' with a metronome marking of 126. The score includes various dynamics such as *mf*, *f*, *dim.*, *Fine*, *rit.*, *molto tempo*, *cresc.*, *poco dim.*, *poco rit.*, and *sfz*. The piece concludes with a double bar line and the marking 'sfz D.C.'.



## IN KNIGHTLY ARRAY

SECONDO

One of the best marches that we have seen suitable for indoor marching. Four steps to the measure. Grade 3

Alla Marcia M.M.  $\text{♩} = 120$ 

O.M. SCHOEBEL Op. 68

*Fine* *mf* *cresc.* *f* *D.S.* *p* *sempre cresc.* *D.S.*

\* From here go back to  $\text{♩}$  and play to *Fine*, then play *Trio*.

A charming illustration of some familiar verses by Robert Louis Stevenson. Grade 2½

## MARCHING SONG

SECONDO

LOUIS VICTOR SAAR

In Marchtime

*mp* *cresc.* *f* *mf* *sempre cresc.* *D.S.*

## IN KNIGHTLY ARRAY

Alla Marcia M.M.  $\text{♩} = 120$ 

PRIMO

O.M. SCHOEBEL Op. 68

*f* *mf* *cresc.* *p* *sempre cresc.* *D.S.*

\* From here go back to  $\text{♩}$  and play to *Fine*, then play *Trio*.

## MARCHING SONG

LOUIS VICTOR SAAR

In Marchtime

PRIMO

*mp* *cresc.* *f* *sempre cresc.* *D.S.*

Bring the comb and play up-on it  
All in the most martial manner  
March-ing here we comel quick.  
Ma-ry Jane com-mands the par-ty, Pet-er leads the rear,  
Here's e-nough of fame and pil-lage Great com-mand-er Jane,

Feet in time, a lert and heart-y, Each a gren-a dierl  
Now that we've been round the vil-lage Let's go home a gainl



# HOW SWEET THE MOONLIGHT SLEEPS

"Merchant of Venice" - Shakespeare

A melodious *Nocturne* in modern drawing-room style. Throughout there is the effect of two voices moving together. Grade 3.

E. J. DECEVEE

Andante M.M. ♩ = 60

## SUNSET'S GOLDEN GLOW

Valuable as a finger study, as well as charmingly melodious. Grade 2½.

PAUL LAWSON

Allegretto M.M. ♩ = 108



## GRAND MARCH OF THE GNOMES

To be played inocular, characteristic style, with exaggerated emphasis. Grade 3

Maestoso M.M. = 96  
(Slow enough for short legs)

FLORENCE AMBER

Soft and spooky

The Guards with their drums

softer

Fat Gnomes

Tired fat Gnomes

In the distance, very soft

Coming closer

Look! you may see them.

Letters from  
ETUDE Readers

Luck and Music

TO THE ETUDE:

EACH issue of THE ETUDE is a surprise to me as I seem to find something new and better in every number. The editorial "Luck and Music" hit my case exactly; and, like so many of your editorials, was a source of great encouragement. Luck hit me very hard at the beginning of my career. I set out to be an organist and worked as hard as any young student could. After I had been studying for two years I had a nervous affliction in the muscles of one of my limbs which made it difficult for me to do any satisfactory pedal work. It was terribly exasperating to see musicians whom I knew were far less competent than I take fine positions. However, I resolved that I could go on with the manual work and could study the pedaling mentally. This I did for five long years, when the use of my limb gradually came back to me so that now I can pedal "anything." During all this time I read your encouraging and inspiring editorials and articles in THE ETUDE which reminded me how musicians had apparently surmounted the impossible. Now the very musicians whom I used to envy are behind me,—just because they kept on playing in a humdrum way while I was working to get ahead. Thank you again for your uplifting paper. I recommend it to everybody.

M. G. ELLIS, New York.

Start with the Right Instrument

TO THE ETUDE:

Be careful to give a beginner lessons on the musical instrument most suited to his tastes.

There was a child in my neighborhood who wanted to take violin lessons, but her parents insisted on piano instruction. Two years dragged by without any progress beyond the first few months. The parents tried to coax, then offered a prize, but all to no purpose. The child continued her pleadings to her change to the violin. It was finally agreed upon and now for two years this child has practiced most enthusiastically and her teacher says she is a very gifted child.

Failure should not be attributed to the piano teacher, because it was not her fault that an uninterested child failed to progress.

The selection of the instrument should be left largely to the pupil. Every opportunity must be given a prospective pupil to see and hear all musical instruments; then they can form their own opinion about them. When they start lessons thereafter, it is a rare thing that they fail.

M. H. K., Alabama.

Another Pupil Enrolled

LENNIE, my friend with stubby, biscuit-like fingers, asked to take piano lessons, spending the period on pieces she wanted. No technic, scales or exercises for her. She hated them, she said. From a former instructor she had taken twenty-four lessons.

"No, Lennie, I couldn't do that, for the same reason Miss Bean's uncle gave her. When she thought of training for a nurse in his hospital she went with expectations of acquiring the hard work required in various ways to furnish the equipment of a well-trained nurse. But her uncle said, 'No; you must know all these things if you are to be responsible for the lives of

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Mrs. L. R. TORRES, Battle Creek, Mich.

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ALMA M. MCCABETHY.

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V. W. THOMPSON, Dumbia, Cal.

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I know a girl who could not learn to read music. She can never play the same piece twice alike and has the same hesitation over every note as a beginner would have. Now the same girl can play any piece of moderate difficulty with accuracy after hearing it played a few times. The trouble with her is antiquation. It can never be cured.

Very truly yours, L. N. F.



# Stars!



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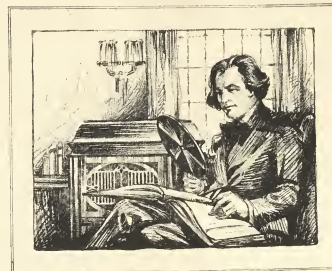
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*p*

*Ped. simile*

*cres.*

*dim. in*

*en do riten. p*

*p dolce*

*Ped. simile*

*pp*

*cres.*

*Tempo I.*

*dim.*

*molto ritenuto*

*p*

*allegro e accel.*

*string.*

*smorz. e molto rit.*

*pp*



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*con molto espressione*  
Be - fore us glanc'd the wide spread sea, With eve's last rays in

*Molto adagio*  
*pesante*  
*p* *molto legato*

vest - ed, We sat in the des - o - late fish - ing hut A - lone and si - lent - ly rest - ed.

*pp* *rit.*

*tremolando* *The recit.* *mist cres* a - rose,

the wa - ters heav'd, The

sea gull kept 'round us fly - ing,

*molto rfz*

ga'd up - on thy beau - teous eyes - Sweet one I saw thee cry - ing.

*dim.* *pp il canto mf*

a) These abbreviations indicate a repetition of the preceding figure.

b) Players having small hands may omit the upper notes of the left hand part, where necessary.

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THE ETUDE

The tears fell fast on thy dar - ling hand, And low be - side thee knee - ing, From that white hand I sipp'd a - way The

*sostenuto* *molto espressivo* *cantando*

Ossia

tear drops o'er it steal - ing.

*tremol* *pp* *pp* *With recit*

fa - tal long - ing con - sumed from that hour, My

*cresc.* *pp* *b*

soul and bo - dy want - ed; They

*molto rfz* *f* *dim.*

had, a - las! a pois - nous pow'r, Those fe - ver - ish tears I tas - ted.

*cresc. molto* *esclamato* *riten.* *p* *pp*

*rfz molto*



## SONG OF SPRING

REVERIE

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VIOLIN

PIANO

*sul D*

## THE ETUDE

APRIL 1921

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*poco rall.*



## MORNING IN THE CAMP

FRANCES TERRY

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Vivace M.M. = 128

*mf animato*

*cresc.*

*poco riten.*

*f*

*poco rit.*

*atempo*

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## THE SAND MAN

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*mf*

*p*

Oh the sand-man's com-in' And yer bet-ter close yer eyes, oo. Don't yer let him catch yer blink-in', wink-in', blink-in', Oh the

Sand-man's com-in' And he'll take yer by sur-prise, oo. He's a naugh-ty, naugh-ty fel-lar, He's a

naugh-ty, naugh-ty fel-lar, Throw-ing sand in chil-dren's eyes, He's a cru-el, cru-el fel-lar, And he

He's a cru-el, cru-el fel-lar,

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*pp*

is not ver-y wise. Oh the sand man's com-ing And yer bet-ter close yer eyes, oo.

*mf*

close yer peep-ers, Cause the sand-man's com-ing And he'll take you by surprise, oo.

*pp*

O you'd bet-ter close yer peep-ers,

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*p sempre staccato e piano*

A mer-ry, mer-ry maid am I, From the Isle of fair Ja-pan, I  
No care in all the world I know, In my home in the Flow'ry Isle Neath the

laugh and dance and sing with joy, As I wield my dain-ty fan, fan, fan,  
ro-sy glow of the peach tree blow, I sing and laugh and smile, smile, smile,

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fan, smile, fan, smile. Ching-a-ling-a-ling-ling te-we-ko, Sway, fan, sway, fan, sway, fan, Fan.

*Very slow*  
Grace-ful-ly to and fro. 8

*colla voce*

*12 rit. atempo*  
tas-ti-cal-ly to and fro. 8

*Piu lento*  
In my Flow-ry home I fain would be For a lone lit-tle maid am I; So I wave fare-well right

*Piu lento*

mer-ri-ly Till I come back bye and bye. Bye, bye, bye, bye, Ching-a-ling-a-ling-ling te-we-ko.

*Meno mosso quickly*  
Bye, calando bye, bye, bye, Fare-well! Fare-well! For I must go. *Meno mosso*

*very quickly morendo*

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*Allegretto*  
Wild Bird, Wild Bird, Ah!

*Moderato*  
I love! Oh wild bird mine, My song is thine, Our hearts both throb with pain. Thy pain is mine, My

pain is thine; Oh "Love," heal from a - bove. Oh wild bird mine, Oh "Love Di-vine," Heal Thou our wound-ed

*agitato*  
hearts! Our love re-new, Our songs a-tune, Oh wild bird mine, Sing from a - bove.

*agitato*

Wild Bird, Wild Bird, Ah, we love.











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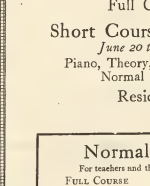
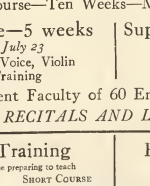
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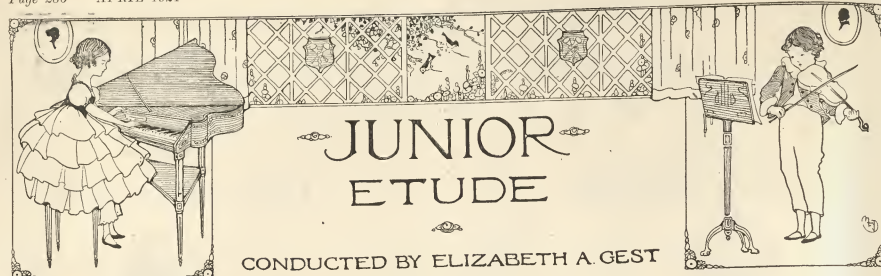
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### Chronological List of Musicians

By Julia E. Williams

LAST month we learned about ten musicians who lived in the fifteenth and sixteenth centuries. This time we will study about some who lived in the seventeenth century. Three of these, you will notice, were famous makers of violins. Do not forget to copy this list in your note-book with the others.

1596-1684. Nicolo Amati. Italian. Famous violin maker.

1613-1661. Christoph Bach. German. Grandfather of the great Johann Sebastian Bach. He was well known as a court musician.

1633-1687. Jean Baptiste de Lully. French. Composer of the first French opera.

1637-1707. Dietrich Buxtehude. Danish. A fine organist and composer. So famous that the great Bach journeyed fifty miles to hear him play.

1649-1737. Antonio Stradivarius. Italian. Famous violin maker.

1683-1764. Jean Philippe Rameau. French. Did much to develop the present system of harmony. Composer of operas.

1638-1745. Guarnieri. Italian. Famous violin maker.

1685-1759. George Frederick Handel. Born in Germany, but lived in England. Composed the famous oratorio, *The Messiah*, and about forty operas and was a harpsichord and organ soloist.

1685-1750. Johann Sebastian Bach. German. Organist and composer of oratorios, wonderful organ works and fugues, including *The Well-Tempered Clavier*.

1692-1770. Giuseppe Tartini. Italian. Great violinist and composer of about two hundred concertos for the violin.

Even goats can make some music  
Though it does not sound like much  
But they were not provided with  
Good vocal chords, and such!

### Who Knows?

1. When was Haydn born?
2. For what is he particularly well known?
3. Which are his most famous oratorios?
4. In what other forms did he write?
5. Are many of his works given at the present time?
6. What is the difference between a sonata and a symphony?
7. Who wrote the "Cretation"?
8. Is it an opera or an oratorio?
9. How many symphonies did Haydn write?
10. When did he die?

Where are the tunes I used to play  
That were so hard to learn?  
They've gone completely from my mind  
But I'll make them return.

I really think it is a shame  
To let my pieces go.  
And when I bring them back again  
How many I will know!

### Lost and Found

I USED TO THINK A DOUBLE FLAT  
WAS COMPLICATED QUITE;  
BUT NOW I'M NOT AT ALL DISTURBED  
WHEN ONE COMES INTO SIGHT.

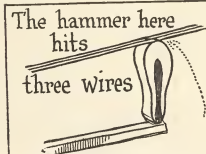
### About the Pedals

Suppose you had to write an essay this very minute about the pedals of a piano, what would you say? Would you say that there are three pedals on a great many pianos, and two on all the rest, and they are made of bright shiny metal and placed in a convenient place to get in the way of one's shoes, so the best thing to do is to step on them; and if you step on the left-foot one it makes it sound soft (makes what sound soft?), and if you step on the right-foot one it makes it sound loud; and the middle one—well, it just seems to be there for an ornament, because there is no foot to step on it with, and it does not "work" anyway.

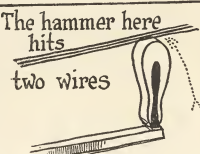
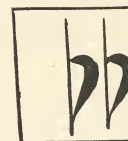
No; of course you have better sense than to write an essay like that. But there are lots of people—well, who might not have even thought of this!

How would you write about them, or tell about them?

For instance, what would you say about the "soft" pedal? You would begin first by telling how it works on a grand piano, wouldn't you? And you would have to explain that a piano key makes a hammer strike a wire, which is really three wires, like this:



And then you would show how the "soft" pedal moves those hammers just a wee bit to the side, so that the hammer only strikes two of those wires, like this:



Then you would say that in an upright piano the soft pedal moves the hammer a little closer to the wires, so that they do not hit the wires quite so hard. That is what you would say, isn't it? Then you would go on telling how the "loud" pedal, or the "damper" pedal, is more complicated; and you would show that without this pedal a wire stops vibrating as soon as the key is released; but by pressing the damper pedal the wire is made to vibrate after the key has been released. This is because the little dampers or stoppers that ordinarily fall back on the wires when the keys are released are held up by pressing this damper pedal, and will not drop back to stop the sound until the pedal is released.

Then, that middle pedal, you would say, is only on grand pianos as a rule, and it is a highly specialized damper pedal, called the "sustaining" pedal, and holds up the dampers too, but it only holds up a few at a time and they must be below middle C, and it will not hold even these unless the keys are depressed before pressing the pedal.

So you see, you would really write quite a long story about the pedals, wouldn't you? And you would prove that they are more than mere things to step on.

### Brains and Fingers

When you play the piano what do you play with? "Why fingers, of course," you will say. But are you quite sure that is true? Your fingers do go up and down and make the keys work the hammers, and that makes the hammers strike the strings, and that is what gives the sound—but what makes your fingers go up and down? Why, your brain, of course.

So you must have a definite idea in your mind of just what your brain is to make your fingers do, and then train the fingers to do it. You do not play something and then let your brain find out what you did. That would be exactly backwards, and if we move backwards we could not move forwards, and unless we move forwards we will not learn to play, so remember—*brain to fingers*.

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(See Opposite Page)

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I. Cut out and use as a little book plate on the piece of music you are studying.

II. Cut out and paste at the head of a sheet of paper to be used for a composition on the composer.

III. Cut out and mount on an appropriate card the size of a postcard as a pleasant souvenir of a lesson.

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(Junior Etude continued on page 288.)



SEE FULL EXPLANATION OF ETUDE PORTRAIT SERIES ON FOLLOWING PAGE









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